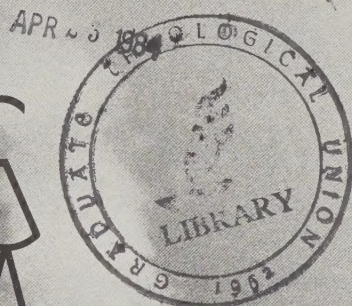
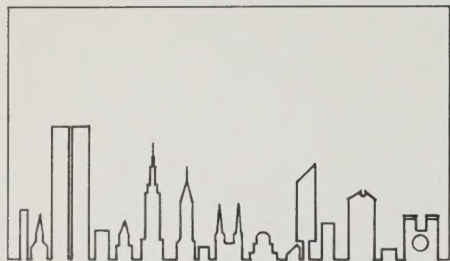




# FAITH & FORM



JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS  
Vol. XVII SPRING 1984 ISSN 0014-7001



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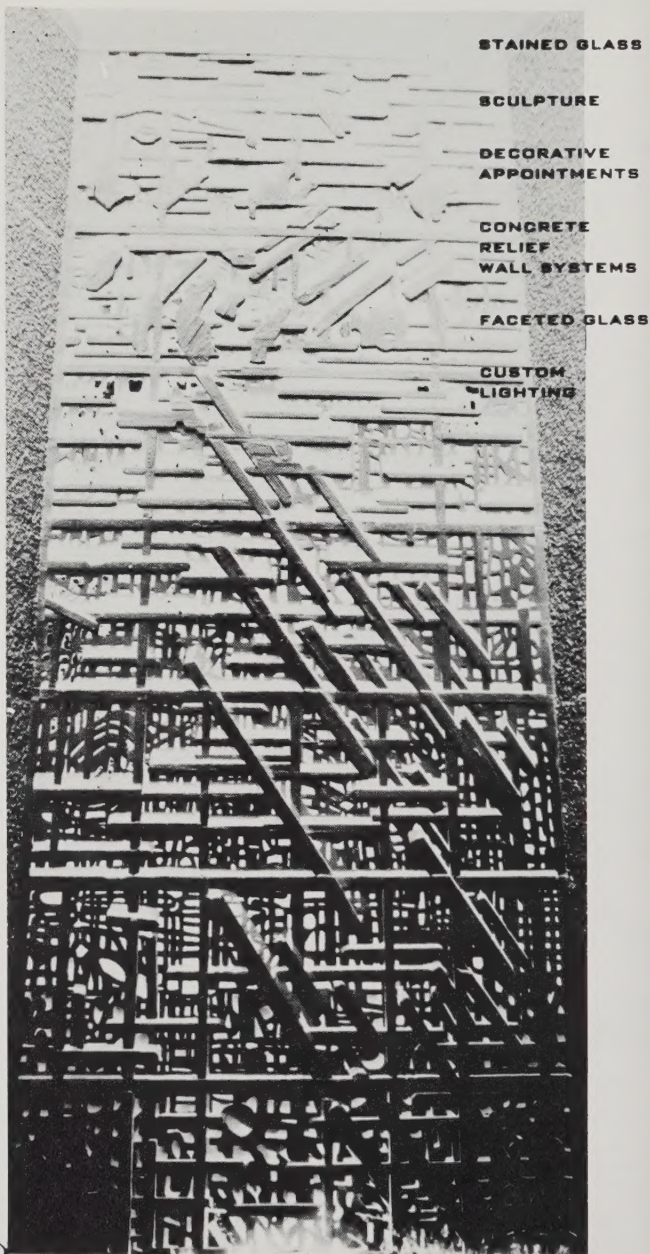
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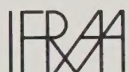
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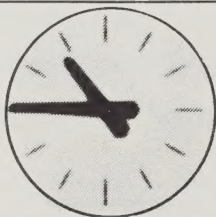
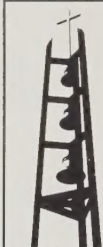
Boston Globe Photo: Greg Derr, photographer

#### About the Cover:

Boston's Trinity Church, the landmark triumph of H.H. Richardson and John LaFarge, is celebrating its 250th anniversary. Standing in its accustomed site through the years, it now finds its reflection in the glass of I.M. Pei's John Hancock Building. Architects, artists, critics, art historians, and professors have participated in a series of discussions of Trinity's past and future. A recent panel was entitled *Mission versus Museum*, and panelists were Theodore E. Stebbins, curator of American painting at the Boston Museum of Fine Arts; James F. O'Gorman, professor of art, Wellesley College; Virginia Raguin, professor of art, College of the Holy Cross; and Webb Nichols, Boston architect and critic.

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## Notes and Comments

### Welcome to AIA's New President

The first New Englander in 45 years to serve as AIA's president, George M. Notter, Jr., Boston architect, has stated that his primary ambition is to make the Institute less of a private club for the protection of architects, and more of a public society for the regeneration of architecture, with a goal of 100,000 public members in ten years. "That will be a strength from which we will speak to the policymakers of this nation," he says. Mr. Notter believes that the built world is designed more and more by neighborhood groups and those who forcefully have interjected themselves into the design process. People care what their world looks like and how well it works; a new sophisticated, powerful public needs to be courted. IFRAA extends all good wishes!



George M. Notter, Jr., FAIA

Photo by Lisa Berg

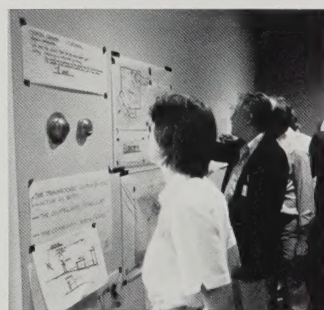
### Two Successful Regional Conferences

The University of Florida College of Architecture in Gainesville with its chairman, John McRae, sponsored a conference on September 15-16 that engendered great enthusiasm among students, faculty, and delegates. Its major thrust was to provide lay members and pastors interested in building with an overview of both liturgical and non-liturgical traditions involved in designing the worship environment. Workshop leaders included Nils Schweizer, Robert Rambusch, Fr. Robert Hoeffner, Rev. Michael Braun (see Gainesville Address, page 14), Benjamin Hirsch, Bob Broward, Charles Partin, Sidney Herndon, Bertram Kinzey, and Ira H. Winarsky.

A second regional conference was held in October in Alexandria, Va. in tandem with the Virginia Society of the American Institute of Architects. Larry Cook, Michael LeMay, and Brenda Belfield took major leadership roles. A unique part of the program was a well-attended panel of artists discussing cooperation between architects and artists in the design process, contracts and finances, presentation of work, protection for artists, etc. Panel participants included Brenda Belfield, chairwoman, Mary B. Lucey, Jean Myers, Charles Lawrence, Joan Koslan-Schwartz, Barrie Johnson, and Michael LeMay. It was the consensus that this was a real forum in which all voices were heard.



The "charette process."



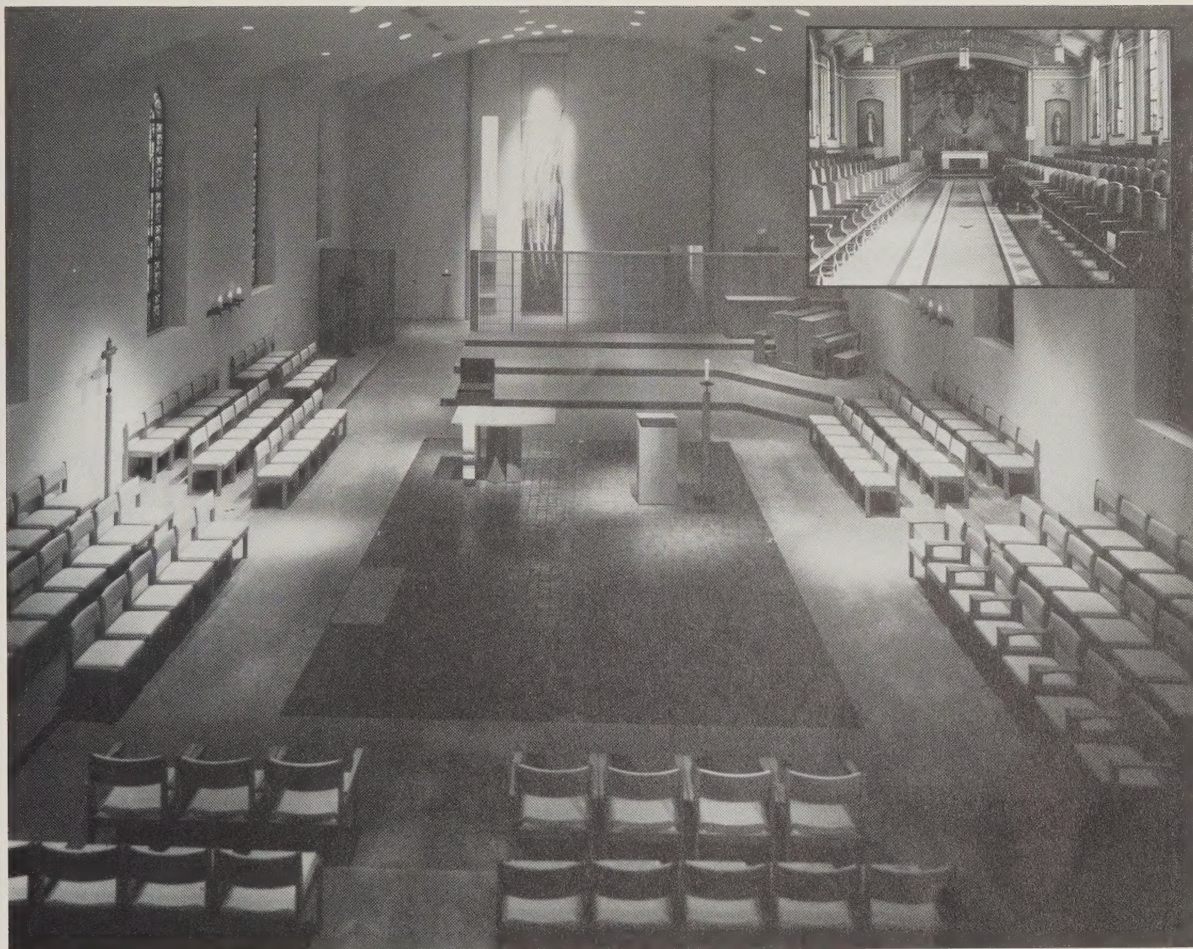
IFRAA's Nils Schweizer and delegates examining design solutions.

Photo by Martin Gunderson

### Daniel D. Merrill

One of the founders and treasurer of The Guild for Religious Architecture was Daniel Merrill, who died in Tryon, N.C. in September. He was consultant to five denominations and served with the Department of Church Building of the National Council of Churches. It is when we consider the dedication of such men as Mr. Merrill that we appreciate the continuity of his specialized interest in IFRAA. We owe much to this 94-year-old pioneer in church architecture.

Continued on page 34



IBD/Interior Design 1983 Gold Medal and Best of Competition award. Dominican Chapel of the Plains, Great Bend, Kansas.  
Designers: Sister Barbara Chenicek PO and Sister Rita Schiltz PO, INAI Studio, Adrian, Michigan.  
Seating: Sauder OakLok.

Inset: Chapel before renovation.

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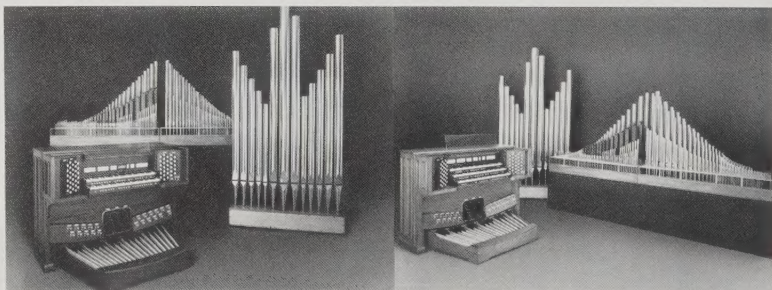
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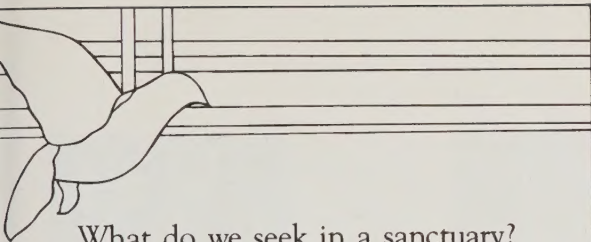
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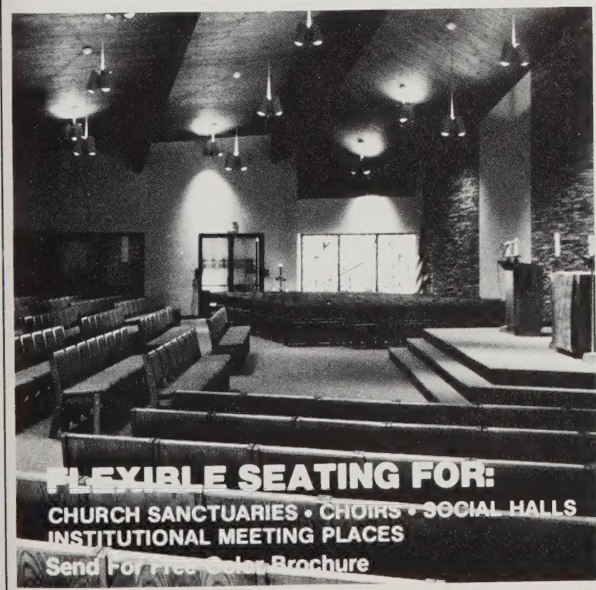
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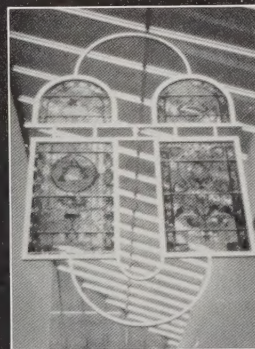
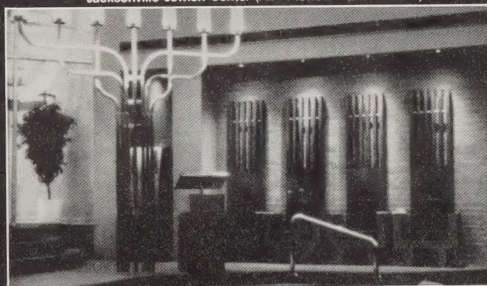


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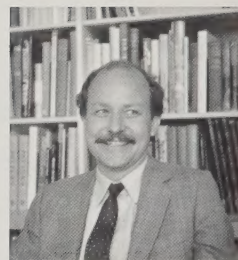
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# TRADITION AND INNOVATION IN CONTEMPORARY RELIGIOUS ARCHITECTURE

by Tony Atkin, AIA



In January 1983, architect Tony Atkin won a citation from *Progressive Architecture* magazine for his firm's design of a new chapel at the Cathedral of Christ the King in Hamilton, Ontario. A controversy flared among the jurors over the issue of historical reference in modern design. Mark Mack said Atkin's design was unoriginal, repetitive, and therefore regressive. James Stirling, a British architect, felt the design was progressive, straightforward, and beautiful: an innovative use of traditional religious form. The controversy continues with Bartlett Hayes' recently published book, *Tradition Becomes Innovation: Modern Religious Architecture in America*. The following article stems from Faith and Form's request to Mr. Atkin to comment on Mr. Hayes' book and give his thoughts on the role of tradition in religious architecture today.—Editor

In his recent book *Tradition Becomes Innovation* (Pilgrim Press, New York, 1983), Bartlett Hayes states, "The miscellaneous forms of modern churches will . . . take their proper place in history. The ingenuity with which modern architects have engineered their designs establishes . . . an aesthetic point of view adapted to the spiritual needs of the present time. This aesthetic promotes individual inquiry rather than compliance with dogma and bestows upon

the spiritual explorer the intimation of faith" (page 35).

Judging from that statement and the title of his book, Mr. Hayes believes that innovation and tradition are separate and incompatible. He equates innovation solely with "Modern" architecture, a style of building and design dominant in the middle part of our century that denies history, decoration, and literal meaning. Tradition is equated with all other styles of architecture. The terms modern (meaning contemporary) and Modern (meaning the style) are confused, excluding the suitability of building in any other style today.

I believe innovation can take place within traditional form and that in many cases it is proper to use tradition. The avant-garde "Modern" stance may have been useful for certain architects trying to break with the past in more hide-bound times, but it makes little sense today, especially in the case of religious architecture.

Religious buildings have always been the most conservative and atavistic in society. Much of the power of religious dogma and ritual lies in a sense of the conveyance of ancestral spirit and form. The religious participant is often asked to live or share in the meaning of some



Plate 1. Archeological reconstruction of an Anasazi Kiva at Mesa Verde National Park, 12th century. It was originally covered over with a log and earth roof.

TONY ATKIN is a practicing architect in Philadelphia, Pa. He and the editor would be pleased to receive comments from our readers in response to "Tradition Vs. Innovation."

long-ago event or deed.

A primitive, but powerful, example of this can be found with the Kiva of the cliff dwelling Anasazi Indians of the American Southwest. The so-called "Basketmaker" culture that was ancestral to the Anasazi, had partially underground dwellings with wood and earth covering that were entered from above. The more advanced Anasazi built their dwellings above ground but retained the form and layout of the Basketmaker dwelling for their sacred space, the Kiva (plate 1). Men of the tribe gathered here to retell stories of the origin of the universe and perform sacred rites. The entry at the center of the roof acted as the single light source. (Although on a much larger scale, the drama of that arrangement has been experienced by anyone who has visited the Pantheon in Rome.) We are reminded that in most cultures, the manipulation and modulation of light have played a key role in the inspiration of spiritual awe. The importance of a traditionally evolved, separately identifiable form for the religious space is clearly seen in this example.

In the context of tradition and separate special identity for religious buildings, innovation becomes at once more difficult and more interesting. Religious architecture especially involves the duality of the need for vitality and change and the need for traditional meaning.

Innovation within an historical architectural idiom has occurred throughout

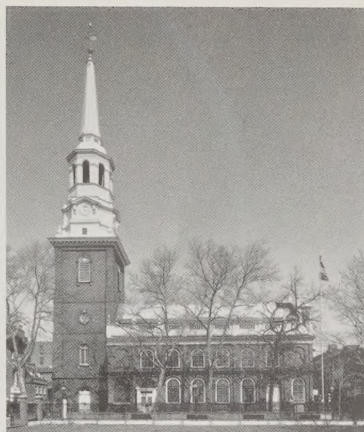


Plate 3. Christ Church, Philadelphia, 1727-1744.

history. To cite an example, on the facades of his Venice churches such as Il Redentore and San Giorgio Maggiore, Palladio integrated classical form with the traditional internal organization of nave and side aisles by overlapping two temple facades of different proportions (plate 2). By setting the "front" temple on a pedestal and using the "back" temple for the side aisles or chapels, he ingeniously adapted the classical orders to the basilican plan.

The genius of American architecture has always been in adaptation. Excluding the Modern era, "the key element has been historic imagery, the suggestion of place established and maintained by allusion to the past."<sup>1</sup>

In the case of religious architecture, these adaptations have been both extremely literal and interestingly altered by local conditions and taste. Early religious buildings in the colonies, such as Touro Synagogue, Newport, R.I. (1759-63), and Christ Church, Philadelphia (1727-1744) (plate 3), were really provincial English buildings of the contemporary Georgian style. (The equivalent situation was true in the Spanish colonies.) In the nineteenth century, St. James the Less (1846-1848) was built in Philadelphia as an exact copy of St. Michael's, a thirteenth century English parish church in Cambridgeshire (plate 4). Although a very fine church of a

<sup>1</sup>Although he is referring to the Mission Revival Architecture of Southern California, I believe the quote is applicable to all revival architecture. David Ghebbard, *The Harvard Architectural Review*, Vol. 1, Spring 1980, p. 145.

Photo from *The Gothic Revival and*



Plate 4. Interior view, St. James the Less, Philadelphia, 1846-48.



Plate 5. Christ Church, St. Stephens, New Brunswick, by E. Medley, 1863-64.

powerful and appropriately spare quality, it was little altered by its transplantation. On the other hand, Christ Church in St. Stephen, New Brunswick, built by English emigres (plate 5) is a beautiful statement of stone masonry Gothic essayed in wood, the cheaper and more available material.<sup>2</sup> Here the retention of the original forms in a new material actually enhances the original form and thereby the spiritual connection to the

<sup>2</sup>This was apparently done over the objection of the architect, Edward S. Medley, who preferred brick.



Plate 2. San Giorgio Maggiore, Venice, by Andrea Palladio, 1565.

foundations of their church, now removed by place and time.

Much of what has been built in the guise of being modern or innovative in post-war America denies both the specialized emblematic role of the religious space and the necessary relation to ancestral form. Churches that look like banks or pizza restaurants proliferate (some are included as examples in Mr. Hayes' book) and perhaps speak to the retreat of organized religion as a force in contemporary life.

Exceptions to this despecialization have been enormously popular to visitors, almost pilgrimage sites. As many as 40,000 people a month visit the Thorncrown chapel near Eureka Springs, Ark. designed by Fay Jones (plate 6). The chapel is thoroughly Modern in its undecorated structural expression, use of glass as a primary building material, inside-outside ambiguity, and secularization (the chapel is non-denominational), but it is a profoundly special building and implicit references to ancestral religious thought and form are plentiful. Mr. Jones might deny it, but this chapel relates to 19th-century Gothic Revival Buildings like Christ Church, St. Stephens in that the wood structure is exploited for its expressive aesthetic value. All of the trusswork, joinery, and connections are readily displayed and part of the design at Thorncrown. Jones' reliance on wood, like his predecessors, comes from the necessity to build inexpensively, using a cheap and readily available material; and from the obvious and powerful association with the surrounding forest. The idea of expressing, in architecture, that through the contemplation of nature one comes closer to God, is a nineteenth-century romantic concept that was redefined and incorporated into Frank Lloyd Wright's theories of organic architecture. Mr. Jones studied with Wright and acknowledges a debt to Lloyd Wright's Swedenborgian Wayfarer's Chapel in Palos Verdes, Calif. in the design of Thorncrown. However, the chapel takes advantage of its site to achieve an elemental purity that is rare in Wright's work and perhaps only possible under such very remote conditions.

Another very Modern post-war building and the center of a vast evangelical television network, Johnson Burgee's Crystal Cathedral in Garden Grove,



Plate 6. Thorncrown Chapel, Eureka Springs, Ark., by Fay Jones, Architect.

Calif., looks like a corporate headquarters with its reflective glass exterior (plate 7). However, this building is in the tradition of the great cathedrals in that religious awe is inspired by the expression of advanced structural accomplishment in the incorporation of vast space (plate 8). The elation one feels inhabiting this sort of space is at once a feeling of power and humility. One is small in comparison to the building, but elated and imaginatively enlarged by association with the powers that created it. The steel trusswork is fully exposed and enhanced by the copious (here exclusive) use of glass. With both the Crystal Cathedral and Thorncrown, I am drawn to a comparison with a project for a cast iron chapel by William Slater published in the Cambridge Camden Society's *Instrumenta Ecclesiastica*, 1853-1856 (plates 9 and 10). New techniques in structural cast iron were proposed for a chapel ostensibly to be constructed in some remote area where native building materials were extremely scarce. The difference lies in Slater's attitude of literal use of Gothic form while any such references in the Modern churches are abstractions. One of the tenets of Modern architecture has been that abstraction itself is a good thing.

In the past few years there has been a re-examination of priorities. Context, reference, and literalness are becoming important as architects seek to re-establish contact with the past. Charles Moore's St. Matthews Church in Pacific



Plate 7. Exterior view, Garden Grove Community Church, by Johnson Burgee Associates.

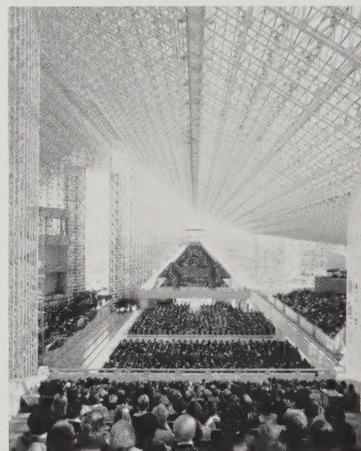


Plate 8. Interior view, Garden Grove Community Church.

Palisades, Calif. is a recent example. The deceptively modest exterior (plate 11) draws one under the broad expanse of roof into a sanctuary space that is simultaneously chaotic and serene. The detail and coloring tie this church interior to traditional Gothic style. Quasi Gothic wooden battens repeat, change scale, continue up on to the ceiling and finally come free altogether as hanging decorative devices (plate 12). The designers of the 19th-century churches had similar imaginative interest in exploiting the decorative potential of the way in which wooden structures are built. This idea of structural expression is also evident in Moore's flying truss system of roof support, which is clearly shown, but as is

typical of Moore, not so clearly of rational structural value. Perhaps the ambiguity and tentativeness of modern life is manifest here as the parts do not all seem to fit together or come all the way to the ground. Light enters from corners, high windows, and skylights many of which are not evident from the exterior. Despite the multiplicity of sources, the light lends the space its serenity and calm. As with many traditional structures, the progression into the church is wonderfully modulated, starting with a long pergola, leading to a small entry hall, which then opens into the sanctuary. One is not always certain what Moore is up to, but he is clearly using traditional religious images and thought to inform the space

The Church of the Good Shepherd in Tomball, Texas, as designed by William T. Cannady and Associates, will be a complex including the existing parish hall, a new sanctuary, and an education wing (plate 13). The building is organized around a courtyard, the sanctuary entrance pulled back with a tripartite entry porch. As with St. Matthews, entry is modulated with a series of smaller skylit spaces and constricted openings leading to the sanctuary

The plan is a straightforward interpretation of the Greek cross with the sanc-

tuary in the middle. The space depends upon the roof support system and bare walls for its ambiance. Large king post trusses sit on flat trusses supported at four corners. Other traceried trusswork allows light to enter the main space at the choir loft roof. The spare platonic geometry and striped brick facing of the exterior ties the church to the early Northern Italian Renaissance, although an arm's length relationship is maintained by the rigorously consistent display of modern building technology. Mr Cannady has apparently worked hard to abstract the elements of traditional architecture and planning he has called upon

An interesting example of a "new" unabashedly literal work done under extreme constraint is found in the reconstruction by John Milner Associates of the Emmanuel Church in New Castle, Del. The eighteenth-century parish church was destroyed by a devastating fire in 1980. An early decision was made not to slavishly reproduce the building as it was the day of the fire. Archeological investigations revealed a rich architectural history of the building, which lay hidden under unsympathetic twentieth-century alterations. It was decided that the reconstruction should attempt to produce a building of the 1820 period, the date of the first major expansion of the original church under the direction of noted architect William Strickland. The result is that on the exterior the building appears the same, while on the interior, significant modifications were made. Chief of these is a beautifully simple new chancel, designed by Milner's office (plate 14), with a curved rear wall and half-dome rising to meet the plaster barrel vault of the nave. This is in marked contrast to the chancel destroyed by the fire, which was a collection of millwork and ornamentation of various styles and disparate quality. With this work the architects have boldly created a new worship space that appropriately achieves the restraint characteristic of the early 19th-century neo-Classical style

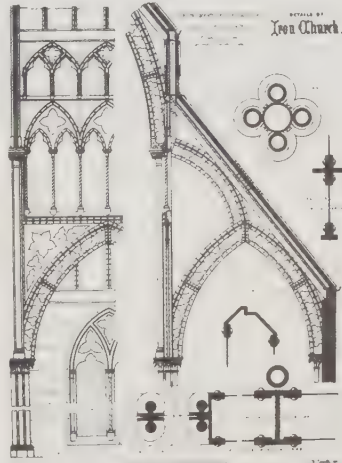


Plate 10. Details, Iron Church, by William Slater.

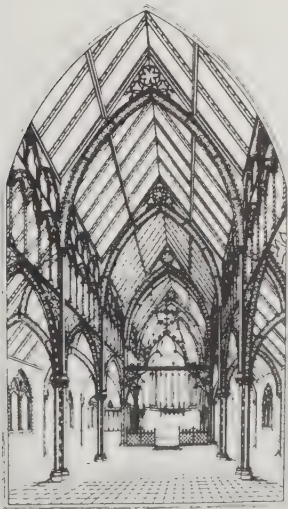


Plate 9. Interior perspective, Iron Church, by William Slater, *Instrumenta Ecclesiastica*, 1853-56.



Plate 11. St. Matthew's Church, Pacific Palisades, Calif., by Moore, Ruble, Yudell, Architects.

Photo courtesy of Daniela Voith



Plate 12. Interior view, St. Matthew's Church.



Plate 13. Church of the Good Shepherd, Tomball, Texas, Wm. T. Cannady Associates, Architects

For our chapel design at the Cathedral of Christ the King in Hamilton, Ontario, we chose to use a new-Gothic style for its richness and beauty and direct contextual appropriateness (plate 15). The Cathedral was built in 1931 in a

collegiate Gothic style. The rectory and bishop's residence followed soon after in the same style made spare by Depression economics. A fire in 1980 was the impetus for a general restoration of the Cathedral and the commissioning of a



Plate 14. Emmanuel Church, New Castle, Del., restoration by John Milner Associates, Architects.

small forty-seat chapel

The site is a narrow service yard between the Cathedral apse and rectory. Because of its size, the site represented a problem for continued access to light and view for the adjacent buildings. To ameliorate this problem we have pulled the chapel away from the Cathedral end of the site to form a devotional courtyard dedicated to St. Mary (plate 16). This allows light into the existing rectory windows, the new entrance passage to the chapel, and the southeast end of the chapel itself. Exterior steps lead into the new courtyard and from there the chapel can also be entered directly.

Because of its powerful metaphorical meaning and long religious tradition, the light entering the chapel has been carefully orchestrated. Clerestory windows along the east and west walls providing spots of ambient light are made possible by the lowered roof of the connecting passageway and the separation of the building from the rectory. Large trefoil Gothic windows surround the sanctuary and hidden dormers cast indirect light on the altar (plate 17). The window over the courtyard door is reused from part of the necessary demolition of the Cathedral and provides a secondary focus for the chapel (plate 18).

The building is of masonry (concrete block) construction with ashlar stone veneer (to match the Cathedral) up to a cast stone string course at floor level.

Photo courtesy of John Milner Associates, Architects

Drawing courtesy of Wm. T. Cannady Associates Architects



Plate 15. Chapel for the Cathedral of Christ the King, Hamilton, Ontario, Canada, Tony Atkin, Architect.

Above, muted brick alternates with dark glazed brick striping on the exterior. Cast stone surrounds the windows and caps the battlements. The interior is finished plaster with exposed Canadian Fir rafters, braces, and tie beams. Attenuated wood columnettes tie the bracing together and echo the polished granite and cast stone column at the passage opening.

We have used contemporary means

and materials but feel it unnecessary to call attention to building technology. We have been as *unabstract* as the budget would allow. Although our attitude towards light, the planning, and the sparseness of detail all place the building in the late twentieth century, our interest has not been in innovation *per se*, but in the use of innovation and tradition to make a beautiful building that will enrich the spiritual experience.



Plate 16. Chapel for Cathedral of Christ the King, plan. New chapel and connecting passageway are shaded. Cathedral is at top, rectory at bottom.



Plate 17. Section through chapel, detail of plate 15.



Plate 18. Courtyard, front, of chapel, detail of plate 15.

# ARCHITECTURE AND THE RISE OF AN EVANGELICAL CONSENSUS IN THE CHURCH

by Reverend Michael A. Braun, Th.M.



Simon Bolivar once lamented that working for Latin American unity was like "plowing the sea." A frustrating experience to say the least! Bolivar's remarks could well describe the study of American church life. Diversity is not a watchword here, diversity is an understatement. "The turgid ebb and flow" of denominations, splinter groups, sects, and non-sectarian sects form a complexity that would make the political history of our Southern Neighbors look like a game of tic tac toe by comparison. If anyone wants a post-graduate course in frustration, just let him try to develop a rational grasp of the myriad of cultural, doctrinal, and regional practices that profusely characterize American church life. To fully understand the differences between churches, to conceive of an overarching explanation of their origins and present trends is to plow the sea indeed.

Church life in America, however, is as vital as it is diverse. Membership after World War II stood at around 74 million people, and less than 35 years later George Gallup informs us that well over 100 million Americans now attend church. An increase of more than 25

million people in so short a time is significant. Dr. Kenneth Kantzer, former editor of *Christianity Today*, noted in an address to the graduating class of Trinity Evangelical Divinity School, that attendance and professions of faith in orthodox Christian teaching are at an all-time high. Modern figures outstrip the entire 19th century and go beyond pre-revolutionary America.

Though I would hesitate to use the word "revival," there is certainly a "renaissance" occurring in contemporary American church life. Continuing to quote Mr. Gallup, 69 million Americans "profess faith in Christ"; 94 percent of Americans believe in God. Sixty-five million Americans claim the Bible is inerrant. Of the 100 million churchgoers in America, 40 million attend weekly and 17 million attend more than once a week. These figures are without equal in our history as a nation.

Equally astonishing is the diversity of American church life. There are around 400 religious denominations in our country. Fifty-eight percent of our population is Protestant, 30% Catholic, 3% Jewish. Other religions and non-believers fall at around 9 percent. Protestants are, of course, the most diverse: 45% are Baptists (12% Southern Baptist), 16% Methodist, making that the largest cohesive denomination, 10% are Lutheran, 9% Presbyterian, and 3% Episcopalian. Seventeen percent fall into a myriad of

smaller bodies, which include such groups as the "Apostolic Overcoming Holy Church of God" or "The Two Seed in the Spirit Predestination Baptists."

Sometimes the issues separating the smaller groups are extremely esoteric. For example, the River Brethren split into "one mode" and "two mode" denominations with the former holding that the same brother should both wash and dry another's feet while the latter holds that one brother should wash while yet another brother dries. Diversity is not restricted to Protestant bodies, however. There are no less than six old Catholic bodies holding to Catholic doctrine while rejecting the Roman system. Even the comparatively small and seemingly tightly knit Jewish community is divided into four main bodies with differences as pronounced as those dividing Methodists and, say, Presbyterians.

Can there be any unifying thread in all of this zestful confusion? Administratively, the prospects are doubtful. The ecumenism of the '50s and '60s appears quite moribund. Nevertheless, certain trends are surfacing that may demonstrate an emerging philosophical consensus within churches of our country.

With the Presidential election of 1976 the term "evangelical" became a common one. From President Carter's "Born Again" self image to Ronald Reagan's near "Holy Crusade" language in speak-

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*Community Evangelical Free Church, Gainesville, Fla., Robert Broward, Jacksonville, Fla., Architect (both photos)*

ing on international relations before the National Association of Evangelicals, the term evangelical has come to describe a growing "subculture" that appears to cross historic denominational barriers easily and present us with the unique prospect of a kind of trans-ecclesiastical consensus. In 1979 George Gallup was commissioned by *Christianity Today* to survey the strengths and general composition of the so-called "evangelicals." His findings took many by surprise

What is an evangelical? The word itself comes from the Greek "euangelion," which is a proclamation of good news. The word "gospel" derives its meaning from an "euangelion." Gallup chose to define as evangelical any who ascribe to the following five tenets

1. The deity of Christ
2. Salvation by faith alone
3. The Bible is without mistakes
4. The Bible is read at least once a month
5. Church attendance at least once a month

A surprising 20% of all American adults, 18 and above, described themselves as evangelical in those terms. These 31 million include 4 million Roman Catholics. The rise of Evangelicalism was unexpected, but perhaps the short-lived religious phenomenon called the "Jesus Movement" of the late '60s and early '70s could be seen as one possible

explanation for this rise of what some like to characterize as religious fundamentalism. Sociologists like to speak of the "embourgeoisation" of the Jesus people. Many of them have sold their vans, cut their hair, and currently are buttoning down their minds at IBM or Exxon. They have entered the establishment, survived age 30, and apparently have penetrated the institutional church. In my opinion, that penetration has yet to be felt at its maximum force within the currents of American church life. Evangelicals show every indication of becoming an even stronger influence in all churches. Gallup showed that 92% of all evangelicals were church members and, more significantly, over 50% of those who described themselves as evangelicals gave more than 10% of their income to religious work. Ten percent of the yearly income of 15 to 20 million people, if nothing else, speaks of power and influence. The power and influence of evangelicals in the church is on the rise and shows no appreciable indications of decline in the near future

All this is said to make one very simple, and to my mind at least, irrefutable point. Most architects interested in church building will be dealing sooner or later, for better or for worse, with evangelicals. They will have a considerable say in the expenditure of the 10 to 15 billion dollars of American church assets. It behooves the architect to

understand the evangelical mind and hopefully appreciate the evangelical perspective enough to give creative expression to evangelical concerns when designing their churches. Perhaps more than any other group, evangelicals value the structures of their churches even more than the structures of their own homes

In the memorable language of the King James Bible, the apostle Peter calls Christians a "peculiar people." I am sure to an independent observer there are times when Christians appear more than peculiar; in fact, at times, they appear downright strange. But this was not Peter's inference at all, and the eccentricities of Elizabethan language notwithstanding, our author merely was calling attention to some unique features that characterized the genus Christian. Likewise, there are certain distinguishing characteristics of evangelical Christians that should have strong influence upon structures conceived and designed to accommodate their worship. These peculiarities are not foreign to historic Christian faith, but are at the heart of a Biblical pattern of worship. However, the last several generations of Protestant churches have neglected these distinctions and have, at times subtly or overtly, institutionalized this neglect in brick and stone. Architecture should begin again the difficult task of evaluating the relevance of church



*Worshippers enter new sanctuary across a large deck that bridges a creek.*

design to church doctrine and practice. All too often church architecture has concerned itself with reflecting Christian art, which is itself a kind of fossilization of an earlier conviction, and too seldom has accommodated the reigning ideas and activities of a body of people. What follows then is a summary of some major concerns of evangelical worship. An architect would do well to accommodate these concerns in his work.

- Modern evangelicals once again are reflecting the Puritan and early Reformation conviction that the spoken word should be the focal point of worship. This concern challenges the liturgical dominance of many historical churches, but even the Roman Catholic Hans Kung has called on Christians to rediscover the centrality of the Word in Christian worship. This centrality was a hallmark of the theology of Karl Barth, perhaps the greatest theologian of the 20th century, and is reflected in Anglican circles by men like John R.W. Scott. I.I. Packer has noted that well over 30% of the Church of England is evangelical and that the number is increasing.
- Evangelicals are demanding that Bible reading and Bible teaching anchor worship. This raises the heated architectural questions of the Reformation: What is the focus of the sanctuary, the pulpit or the altar? Is this question even considered today in the design of

churches? Are creative options offered? The lowest of churches are poured unquestioningly into the highest of church molds. Evangelicals are seeking Bible teaching in their churches, and this goal cannot be served by stacking people on benches and lining them down a long tube to peer through backs of heads until their gaze rests on the dim figure of their leader dwarfed by an over-large platform and a forest of organ pipes. They may feel a sense of awe perhaps, or a sense of personal insignificance, but hardly a sense of their own involvement or relevance. Architects should be concerned again with what aids the learning/teaching process of the Church. Does the design allow for interpersonal involvement in the worship experience between pastor and the congregation? Does it allow for communication from the pastor to the classroom teacher? Is there provision for flow from a large group to a small group discussion?

- There are conflicts in evangelical needs, certain "dialectical dilemmas." They want a large group for its motivational force and encouragement factor, but a small group appeals to the need for personal concern and involvement. Can they have both architecturally speaking? There is also the crisis in evangelical church life between the crisis approach to worship (the conversion,

decision, commitment factor) and the recognition of the nurturing process. The former demands such physical expressions as center aisles and easy access to the center worship area, and the latter calls for counseling areas, prayer chambers, and small group areas. Both needs should be acknowledged in the architecture. J

Evangelicals enjoy a certain informality in their worship. Hopefully, this is an attempt to accent the personal dimensions that are often lost in the grandeur of traditional buildings. A pro forma informality often characterizes the evangelical and it should be a factor in church design.

It is only fair to warn the architect that with the rise of evangelical influence the architect, already an endangered species, is in for some rough sledding. I once sat in a gathering of over 1,000 pastors and heard an evangelical leader, who influences literally millions across the country, say, "Never hire an architect. They only want to raise your costs and increase their fees." Such ignorance should remain its own best refutation. Unfortunately, it does not, and the ever-growing number of Butler Building churches serves as mute witness to the growing suspicion, if not hostility, toward the architect.

In facing church building committees the architect may unwittingly be facing

the modern version of the Spanish Inquisition. As Monty Python reminds us, "Nobody expects the Spanish Inquisition." Let the church architect beware! Torquemada lives! He chairs the building committee of a thousand churches. Rather than being threatened, the architect should be compassionate. A large part of his task should be educational, and if he can lay ego aside, even the most hostile evangelical can be opened to reason and change.

Part of this suspicion of architects comes from unfamiliarity. Most evangelicals never have dealt with architects at all. Only one in ten are professionals themselves, and though over 25% have completed college degrees, 25% are involved in manual labor, and 15 million are among the non-employed categories, such as housewives. Sixty-two percent of evangelicals are women and often exert the strongest influence on building committees. The architect must help these inexperienced people to have confidence in his profession. Failure to do so may lose him a job, but worse, it will perpetuate the deplorable lack of creativity and change that characterize so many of the buildings. The major way to do this is to demonstrate concern and not feel threatened. In building our own sanctuary, the Community Evangelical Free Church, Gainesville, Fla., we interviewed nine or ten architects and only one was concerned enough to ask about our doctrine and distinctive characteristics, our roots and culture, and our style of worship. Needless to say, it is obvious which architect was hired.

The architect must be willing to face certain realities of church life. Except for the pastor and staff, the work and involvement are all volunteer, and a sacrifice for many. The architect who is getting paid for his time should be sympathetic in his demands and not irritable with the proverbial lack of organization. The one who learns to care for the church and tries to help it come to grips with its own mind about the design it really wants will be a valuable architect indeed. Perhaps the task of the architect should be to help the staff design an effective planning body, if such a body is not in existence or is ineffective within the church. The architect, more than any other, must see himself as

working with people, not merely with space.

The inertia of the status quo can be formidable, as can certain "knee jerk" resistance to change. The architect had better be prepared to encounter this with grace and good humor. A positive concern and vision may be just the encouragement a church needs to shed the shackles of neurotic fear and to have the courage to press ahead. Some will object to church building because of a fear of materialism. Familiarize yourself with The Sermon on the Mount (Matt. 6 and II Corinthians 8 and 9) and a balance may be provided. An anti-aesthetic strain is as old as Cromwell. An effective and Biblical defense of beauty would go a long way in overcoming such objections. One could find help in the accounts of the Tabernacle (Exodus 25, ff.) and of the Temple (II Chronicles 2, 3, and 4) God instructed Moses, for example, to build for "beauty and glory."

A utilitarian concern for cost effectiveness may cause some to question the relevance of a building that is used "only a few hours a week." One should point out that a church building has a long life expectancy and that its *function* is far more profound than its *use*. Its mere existence has a continuous effect on both the church body and community. The priorities it reflects, the concerns it communicates, and the sacrifices it demonstrates are eloquent far beyond its utility. It is not accidental that medieval cathedrals remain the archetypal expression of early Western civilization and have a significance far beyond the Roman Mass they once enshrined.

Certain eschatological concerns may also hinder the architectural task among evangelicals. "Why build if the Lord is coming back?" is a question one sometimes hears. It may even form a basis to encourage long range programs and let the devil pay the bills. Seriously, there is rising a more insidious eschatological concern. Times will grow increasingly difficult, some say, and it is time to conserve, not build. It is time to withdraw and become protective. This is a form of degenerative survivalism or siege mentality. It is reflected in a very influential book printed in 1977 entitled, *The Problem of Wineskins*, by Howard A.

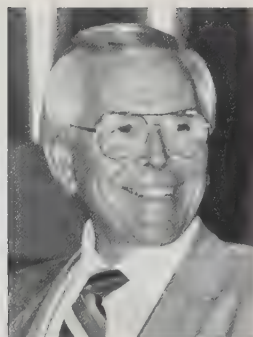
Snyder. As the title subtly implies, physical structures break; they cannot contain true spirituality. Economics are becoming increasingly threatening. Christ is best served by adopting a semi-nomadic lifestyle, renting not buying, conserving not producing, surviving not growing. The partial truth within such slogans represents a great danger. One should look at the implications of such rigidity to the health of the family, the outreach of mission projects, and the need to expand Christian power and influence strategically in an age of scarcity. It is time for Christians to buy; it is time for the Christian to give; it is time for the Christian to express hope and courage. The architect must demonstrate to the church that he can help them wisely wend their way.

A final evangelical resistance to the architectural enterprise is a legitimate fear as old as the Reformation itself—that liturgy, form, and art can be an opiate of the masses. Lenin was not totally incorrect in that assessment. Evangelicals do not want sensate congregations manipulated into a false sense of worship by externals. However, the architect can help them realize their beliefs do not dictate a Spartan asceticism and that a chosen art form can reflect their concerns if used critically and with attention to meaning. Art and faith are companions, not enemies. After all, the works of Durer and the entire Flemish school of painting rest more on Reformation principles than upon humanistic Renaissance philosophy.

The growing influence of evangelicals in all churches will create a changing and challenging climate for the church architect. Old answers and old forms will not suffice. An effective church architect will develop an appreciation for the doctrinal distinctions of all church groups and if he is wise, will esteem them all and recognize their significance to his work. This new surge of vitality in American churches should promote a corresponding surge of new architectural design and ideas. Up to the present this has not been the case. The evangelical renaissance in the American Church still waits for architecture to catch up. Hopefully, the response that will come will be equally vital, innovative and refreshing.

# REFLECTIONS ON THE CRYSTAL CATHEDRAL

by Dr. Robert H. Schuller



Despite lean economic times, architects and design professionals of all kinds have never lost sight of the real possibilities for growth and improved quality of life in our communities. We asked Dr. Schuller to come to Rockford to help the community see its potential and set our goals higher, because a beautiful environment, whether it is in the cityscape, in your workplace, in our churches, or in our homes causes each of us to feel better about ourselves, to do better work and to enjoy a better life—from the introduction by Randall S. Lindstrom, AIA, President, Northern Illinois Chapter, The American Institute of Architects

What unites all of us is not faith, because we don't all have the same faith. What does unite us is that we all have problems. And architecture is, at its best, a solution to human problems. The secret of success is simple: Find a need and fill it... find a problem and solve it. That is a universal principle that applies to anything, including architecture

I am here to speak to architects because I owe you a lot. I have the greatest admiration and respect for the profession. Every once in a while I've

*Dr. Schuller's presentation was a co-sponsored event on October 25th in Rockford, Ill. by IFRAA and the Northern Illinois Chapter of the American Institute of Architects. Randall S. Lindstrom, AIA, Chapter President, and David K. Cooper, AIA, Director of IFRAA Architectural Awards, acted as co-chairmen. Due to space restrictions, Dr. Schuller's address has been excerpted and partly condensed*

been asked, "Schuller, if you hadn't gone into the ministry, what would you have done?" That's rather a rhetorical and pointless question, but I would have enjoyed a full-time career as an architect. I commend the architects, and say to everybody who is, or may be, a past, present, or future client of architects: the best money you can spend is the money for good design, because until you've got that, you don't really have anything. So let me just share my experience in architecture

## Good Design

I graduated from Hope College in Holland, Mich. and Western Theological Seminary and took a little church for the Dutch Reformed Church on the south side of Chicago. We needed a new building and hired an architect, Benjamin Olson—a great gentleman and real professional

After a few years, I was called to begin a new church in Southern California. I was then 28 years of age. My church was under the auspices of the Dutch Reformed Church, who announced that they had someone selected to design our church building. His name was Ed Fixsee, a good Dutchman who owned Holstein cows, and designed all of his own cow barns! In the previous 10 years, three Dutch Reformed churches had been started; three churches had been built, and Ed Fixsee designed all three. He didn't charge a penny

We had two little acres of ground, and my "corporate bishop" made it known to me that under no circumstances did they ever spend money for architects. That was a waste of money. So I found an architect by the name of Richard Shelley, saw him privately and told him my predicament. I said, "I won't spend any money on a building unless it's got good design, because in the long run that's a lousy business investment." Good design always pays, never costs. I believe that very deeply

I said, "Richard Shelley, here I am. My name is Robert Schuller. I'm 28 years of age. I have \$500 in the bank. I'm here to start a new church. We have two members: my wife and me. I need an architect and don't have a dime to hire you, but you can call up my dad and check me out. His name is Anthony Schuller. He's a farmer in northwest Iowa. You can call the First National Bank in Orange City, Iowa, and you'll find out that Tony Schuller always pays his bills." I asked him to take a chance on me. "Design a chapel for me. Make it beautiful. Send me the bill, and I'll try to pay it. If I can't pay it right off the bat, I'll eventually pay it because I plan to spend all of my life here!"

The miracle was, he took a chance and designed the building. We signed a contract. He sent his first bill. I announced to my little group in the drive-in theater that I had a bill to pay. \$1,500. Would they help me pay it to

design the new chapel? The offering that day met the bill, and we paid every bill after that on time. We built the little chapel, and because it had good design, we sold it several years later at twice what we paid for it. Good design always is good business.

This beautiful little chapel seated 150 people. At the same time, I was also conducting services in a drive-in theater because one woman, totally paralyzed, could only sit in her car and was not expected to live more than a few months. My board decided we would have two church services each Sunday 9:30 in the little chapel and 11:00 at the drive-in theater. After four years the crowd was getting bigger in the drive-in theater and the little chapel was bursting. Finally we got the idea! Wouldn't it be great to have a place where we could worship in one place—a "walk-in, drive-in" church?

I began to dream dreams. I was influenced by Lloyd Wright's (son of Frank)

Wayfarers Chapel, which is largely glass. I was influenced by the California climate and culture. I imagined a place that had the feeling of the Garden of Eden, and I began talking to Richard Shelley, the young architect. We had become good friends, and he said to me, "Bob, with what you have in mind,

you should really have a good architect."

"Aren't you?" I asked

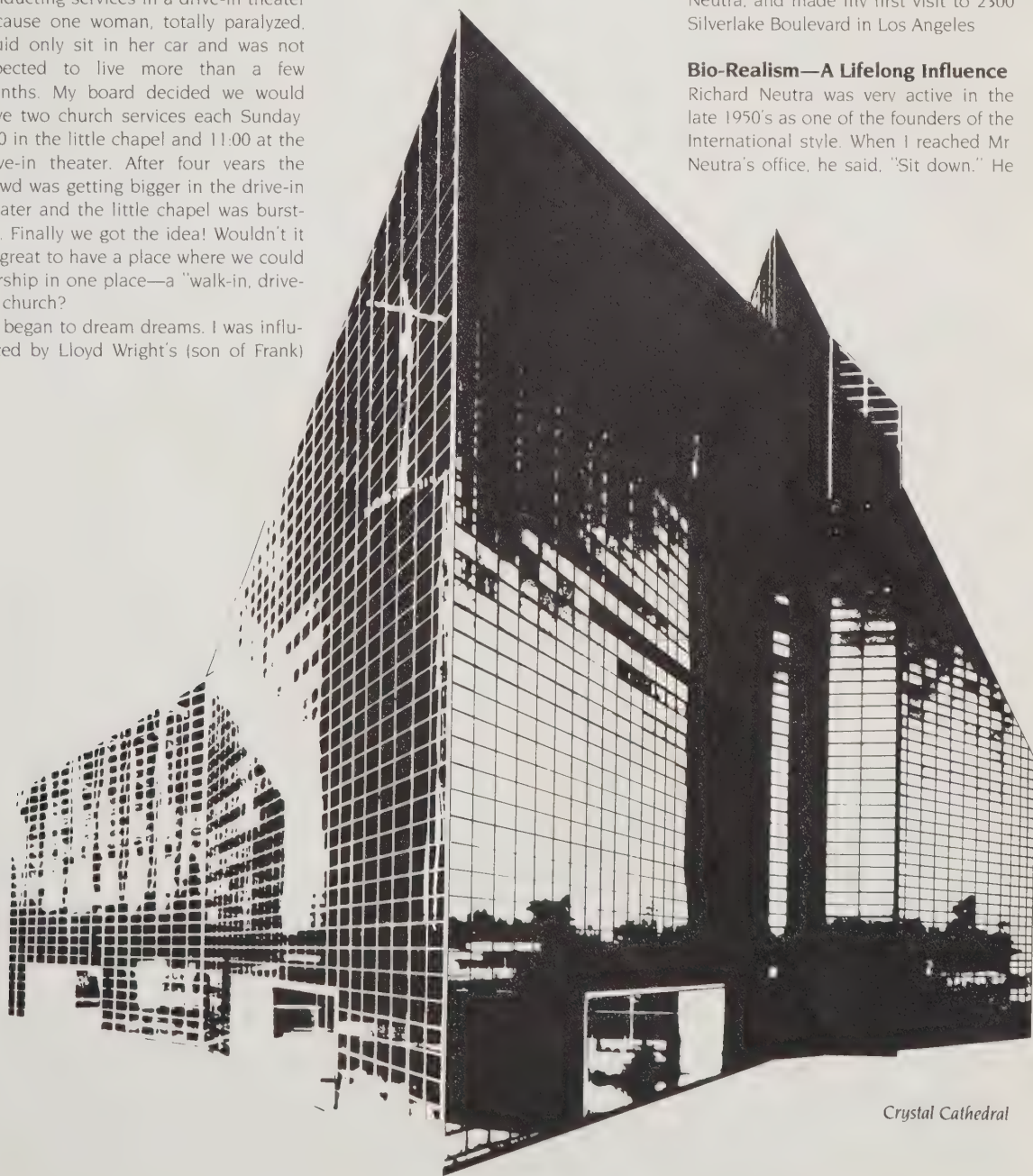
"Oh, I'm good, but not that good. You need somebody better than me."

"Like who?"

"Maybe like Richard Neutra." He scrawled the name down and gave me the telephone number. I called Richard Neutra, and made my first visit to 2300 Silverlake Boulevard in Los Angeles

### **Bio-Realism—A Lifelong Influence**

Richard Neutra was very active in the late 1950's as one of the founders of the International style. When I reached Mr Neutra's office, he said, "Sit down." He



*Crystal Cathedral*

was still standing. So I sat on the sofa. Then he sat down, but he sat on the floor. We would work together for 13 years and during all those years, I almost never sat on the sofa again, and he always sat on the floor!

If I were to list five contemporary persons who greatly influenced my life, I would have to include among them Richard Neutra. He taught me a principle that became a tremendously important part of my life: "bio-realism." Let me give you a synopsis.

Rene Dubos was famous in socio-biology. He and Neutra often shared opinions about the human being in social dynamics. Dubos had a great line: "The only reason I would ever be a pessimist is that the human being has an almost infinite capacity to adjust downward." If you look at the history of the human race, it's really true. The human being has an amazing capacity to adjust downward.

Richard Neutra wrote a book called, *Design for Survival*. His basic feeling was that the social, political, and anthropological tensions that exist in the human family are due to the fact that the human being is out of his natural habitat. The birds were designed for the trees, the woods, the wind, and the air, and if you take the bird out of its natural habitat, the bird is going to become sick. Fish were designed for the water. Human beings were designed to live in the garden.

After 13 years, an average of three days a week with Richard Neutra, you can imagine how imbued I am with this. He said, "The human being was designed by the Creator and was put into a garden." The eyes, the ears, the skin were designed to be channels through which healing, harmony, and tranquility would come, and the human being would be healthy. The eyes would see trees that bend gently in the wind and, subliminally, you would yield too. You wouldn't be so rigid, so concretized, so fundamentalistic. You would yield, too. The eyes would look upon the hills, seeing things sculpted by winds and rains of the centuries, and something would tell you that if you face trouble, this, too, would pass.

The winds, the rains, and the storms would bring beauty out of the twisting of the trees and the sculpting of the

hillside. The ears would listen to the trickle of the water and the song of the birds and the rustle of the leaves and the chattering of the squirrels. The ear would hear happy sounds. The nose would smell nature's smell—the leaves, the oxygen, the flowers, and the fresh rain. The skin would feel the sun and the breezes. Adam at home in his garden.

Today those channels of communication that were designed to allow tranquility to flow into the system have become counter-productive. The eyes look upon a hill and it's been clawed, like some monster has scratched it. The hill, which has been sculpted for centuries, is now ugly. You look at a telephone pole and subliminally your mind says, "If you touch that, you'll burn to a crisp." You don't smell grass and flowers, you smell asphalt and exhaust. Instead of feeling something soft and spongy under your feet, it's hard. The human being is out of his natural habitat.

There are people who have gone to religious retreats, up in the mountains or out in the woods, and had a spiritual experience. Something happened within their being, and for one shining moment, they were strongly tempted to become believers in God. But then they came back down to "the real world," and didn't feel the "presence" any more. So, what do they do? They suspect the emotions they had in the mountains, and they trust the feelings they have on Main Street. This is a fatal flaw, to believe the judgment you make out of your natural habitat, and mistrust that in your natural habitat. Biological Realism.

Neutra believed that these tensions begin to accumulate—and they do! There is an emotional climate in a community. It can be positive; it can be negative. These tensions accumulate and, before you know it, they are fighting each other. It is awfully hard to remain human on 146th Street in the South Bronx. There are 10 square blocks of multi-storied, abandoned buildings, and there they stand desolate, empty, decimated. It's awfully hard to be human in a ghetto. Biological Realism.

### **Design for Survival**

So what's the solution? Neutra said,

"You must design for survival." Those were his words. You can't demolish the cities! What you can do is build beautiful structures in the cities. And if there is a ghastly, tension-producing sight next door, put up a solid wall so that it can't be seen. And, whatever you do, bring water into the building if you can. Now, that's not easy in some of the cold regions, but in California it works pretty well. If you come to the campus of the Crystal Cathedral, you will see water at every point. That's not an accident. It was planned that way. My critics said, "Oh, boy, what a pool-happy preacher." Journalists have had a heyday. "Boy, Schuller likes to spend money on water!" and, "I'd like to know how much he has to pay the gardeners just to keep his lawns mowed," and, "Oh, boy, look at all that glass—I wonder what the window cleaning bill is." In *Design For Survival*, Neutra has a chapter called, "Beauty Is Practical Too." The human being needs to be close to his natural habitat... the garden.

That's what we tried to do. Starting in 1959, we turned a spade of dirt to build our first Neutra building. We had a plan to build a place where space would have intercourse with the structure. The structure was not to be an intrusion into the environment, saying to the wind and the sun and the rain: "Get away. This is my space. Look at me. I'm a strong box. I can keep you out. Wind; I can keep you out. Sun; I can keep you out. Rain." Our structure is not an intrusion into space. It gives way. It has intercourse with space. There you feel the wind, you feel the sun, and you hear nature's sounds.

About that time I heard an anecdote—it may be legendary; it may be fact—attributed to Richard Neutra. He studied architecture at the University of Vienna, and the senior students always visited St. Stephens Cathedral. Neutra's class went and came back. The professor said, "What did you think?" And Neutra said, "It was beautiful, but there were three things wrong with it." No one had ever found fault with St. Stephens before. The professor said, "Oooh? What is possibly wrong with St. Stephens?" And the young student said, "Well, it's so dark. I couldn't see. The acoustics were so bad. I couldn't hear. It was so stuffy, I couldn't breathe!"

## Combining Contradictions

Faith is combining contradictions creatively. That's what *good* architecture is. It's combining contradictions creatively. Every artist knows that.

I'll never forget when Neutra built the altar in our former sanctuary. It was concrete, poured in forms. He ripped off the forms and you could see the nail-heads and rough texture. I said, "when are you going to finish it?"

"We'll leave it that way," he replied.

"Leave it that way?" (I came out of a tradition where altars were built of very beautiful wood.) "But you can even see the nails."

Neutra thought a moment and asked, "Isn't there something in your religion about scars and nails?"

I said, "You win," and left it that way!

The whole chapel was also concrete. I said, "What are you going to put on the floor?"

"We'll carpet it," Neutra responded.

"Carpet around rough, naked cement? I don't think those go together, do they?" But they do! Combining contradictions creatively...that's the mark of a real artist.

## Tranquillity and Creativity

Neutra said, "You want this building to communicate. That means that people have to be relaxed, because tranquillity is conditioning for creative communication."

When the organism is in its natural habitat, the organism is whole and healthy. As far as a human being is concerned, that means you are relaxed. Find tranquillity, drop the tensions and the defense mechanisms, then you will be mentally and emotionally conditioned to be creative in your communication. Creativity in communication means hearing, seeing, listening, and talking.

Neutra always did his best work starting at 4 o'clock in the morning. Many a time I met him at 4 o'clock in the morning. He worked in his pajamas, in his bed, and I sat on the floor! That was his style. At any rate, we were relaxed and protected from the possibility of uninvited, tension-producing interruptions. With that protection, creativity happens.

So, the Neutra structure was designed. Richard said to me once, "You're a wonderful client. Bob, and I've

always wanted to do something. I want to set stone vertically, but nobody wants to do it. Would you take a chance?"

"Of course, if you believe in it. But why?" I asked.

"Well, it's my theory that the subconscious mind will experience tension if there is disharmony in the flow of lines."

Neutra continued, "Everything is vertical in our structure." We want to use stone, but I want the stone to be vertical too, so that all line movement is harmonious."

So, I think for the first time in the history of architecture, stone is set vertically. I have lived in it for 26 years, and IT IS RIGHT! Other people aren't doing it, but it's right! It works at a very deep psychological level.

## The Crystal Cathedral

Now, we come to the Crystal Cathedral, which I never wanted to build. I hated the thought of raising the money, but we needed a larger building. The Neutra sanctuary seated only 1,500, and we had people sitting outdoors every week.

So we made a decision: We were going to enlarge our space. We spent two years and \$20,000 with one architectural firm doing nothing but deciding how we could knock out a wall and enclose the 100' x 200' courtyard with glass.

We went to a second architectural firm with instructions to, "Build as beautiful a building as you can, to seat 4,000 people but as inexpensively as possible." We spent three years and \$30,000 and ended up with a black box...very pedestrian. The architects admit that, too. We conducted a fund-raising campaign to raise the \$5 million it was going to cost, but the money wasn't given. Nobody liked it. It just failed miserably.

## Make It All Glass! Impossible?

So, five years were down; two architectural firms were out the window, and \$50,000 was gone, but the space problem hadn't gone away. Coming home from Finland, where I had interviewed an architect hoping I'd find the right man, I read about Philip Johnson's Water Gardens in Fort Worth. I went to New York, arranged a meeting with him,

and decided to give him the commission. At our next meeting I said, "Mr. Johnson, the new sanctuary has to seat about three to four thousand people, and the only thing I ask is, make it all glass!" He did not take me seriously.

We signed a contract, and about six weeks later I came back to New York and met with him and John Burgee in the Seagram Building. They showed me rough plans of a building that would seat 4,000 people: Solid walls! Solid walls! Solid walls! But it did have a glass roof—an enlargement, if you will, of the private gallery of art at Johnson's glass house in New Canaan, Conn. I said to Mr. Johnson, "It's only a glass roof. I want all glass—walls and roof!"

"You mean, all glass?"

"Yes, A-L-L."

"In an earthquake zone?"

"Yes!"

Then came the only time I ever heard him swear. He is a gentleman. But, the dirtiest word I ever heard him use was then. He never used it again. "All glass that's *impossible!*" He was to find out that's a dirty word in my vocabulary. I got out my little pocket dictionary and said, "Would you read me Webster's definition of the word?" He flipped to the correct page, and then blushed as he said, "Somebody with a scissors has cut the word 'impossible' out of your dictionary!"

## Money Problems or Idea Problems?

His next question was, "How much money can I design for?"

"Mr. Johnson," I said, "our church is only 19 years old. We have a \$3 million debt. We're paying it off, but we can't afford to borrow any more. We did borrow \$200,000 on a 24-month note to retain you, and you are probably going to cost us more than that." He nodded, and then I began to worry. So I said, "Sir, if it costs a million, we can't afford it. If it costs \$2 million, we can't afford it.

three, four, or five million, we can't afford it. The truth is, we can't afford anything. Therefore, it doesn't make any difference what it costs!" If you can't afford anything, it doesn't make any difference. I'm not being funny. I'm very serious. Because by this time, I had learned one of the greatest lessons of

*Continued on page 34*

# 1983 IFRAA NATIONAL ARCHITECTURAL DESIGN AWARDS

## JURY

### Chairman

Arthur H. Keyes, Jr., FAIA

Keyes Condon, Florence, Architects  
Washington, D.C.

Mr. Keyes is a principal in a firm whose high regard for creativity has earned it a reputation for design that fully addresses the aesthetic, functional and economic goals of each project and client

### Director

Rev. Lawrence J. Madden, S.J.

Georgetown Center for Liturgy,  
Spirituality and the Arts  
Washington, D.C.

Father Madden, both a practitioner and scholar, has lectured across the country on theology and the arts of liturgical celebration. The Georgetown Center was established for the purpose of providing education, consultation and research to enhance liturgy and art in American parishes

Donald J. Bruggink, Ph.D.

Professor of Historical Theology  
Western Theological Seminary  
Holland, Michigan

Dr. Bruggink is author of "Christ in Architecture," and lectures on contemporary liturgical architecture. Historical reference and thorough knowledge of the traditional implications of church design made him uniquely qualified to serve as a jury member

The goal of the jury was to recognize those projects which, through the creative use of art and architecture successfully meet programmatic obligations, site limitations and budget constraints while sensitively reflecting the spirit of the congregation

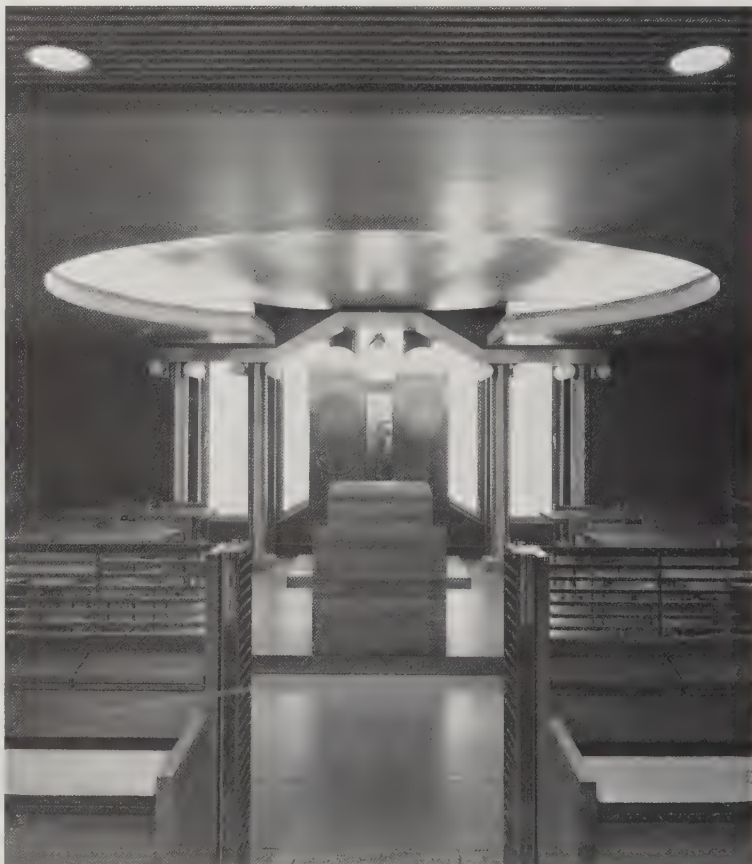


Photo © Wolfgang Hoyt, Esto Photographics, Inc.

## HONOR

Ramaz School Chapel  
New York, N.Y.

Conklin and Rossant, Architects

## Jury Comments:

Very sophisticated; skillful use of symbolic forms within the architecture  
Beautiful detailing

Appears as a dark space, obviously in a

very urban environment. Views through the glass are rather bothersome. Obviously reflects the beliefs of the client. This deserves commendation



**HONOR**  
 Addition to North Shore Congregation  
 Israel  
 Glencoe, Illinois  
 Hammond, Beeby and Babka, Architects

**Jury Comments:**  
 Well-blended approach to very different  
 styles of architecture. Results in a  
 handsome space. Drapes look out of  
 place in this space  
 Excellent photographs. Persuasive  
 Materials and building forms  
 complement one another  
 A perfect cube within a circle was used  
 in Solomon's Temple for the Holy of  
 Holies. This solution appears to come  
 directly from the liturgy

Photo ©Hussey Lark Hunsley

**MERIT**  
 Dominican Chapel of the Plains  
 Great Bend, Kansas

INAI Studio/Williams, Searls and  
 Westphal, Architects

**Jury Comments:**

Very dramatic as a new space, but might  
 have left a hint of original  
 appointments

Will function very well as a liturgical  
 space. Musical instrument locations a  
 bit unresolved. Appointments are  
 beautiful.

As an historian I lament the passing of  
 handcrafted art such as the wall  
 paintings, but can appreciate the need  
 for new liturgical spaces



Photo by INAI Studio



**MERIT**  
United Church of Christ  
Norwell, Massachusetts

Thomas Green, FAIA  
Wallace, Floyd, Associates, Inc.,  
Architects

**Jury Comments:**

The two phases of the building tie in remarkably well. Large open sanctuary is an inviting space

Flexible arrangement of the liturgical elements and seating, though not a new concept, is well planned

Deserves an award for straightforward honesty. Two colors of shingles reflect budget constraints

Photo © Steve Rosenthal

**MERIT**  
St. Boniface Church Remodeling  
San Francisco, California

Architectural Concepts, Architect

**Jury Comments:**

Subtle change of focus from the apse to the center of the sanctuary. Handled very subtly

They have reduced the size of the old altar, but it still remains a worship focus

In this case "less really is more." It was with a light touch that they dealt with the liturgical elements. It would have been an act of barbarism to wipe out the exquisite iconography



Photo © Joseph Campbell 1983

**CITATION**

**Chapel for Rockford Memorial Hospital**  
Rockford, Illinois

C. Edward Ware Associates, Inc.,  
Architects

**Jury Comments:**

Metal door and sculpture tie the elements together with the space. Actual feeling from the space is difficult to perceive.

Stained glass is sensitive and colors are excellent. Abstract sculpture remains abstract but can be imagined as altar, table, whatever.

This is so much better than any "non-denominational" chapel I've seen

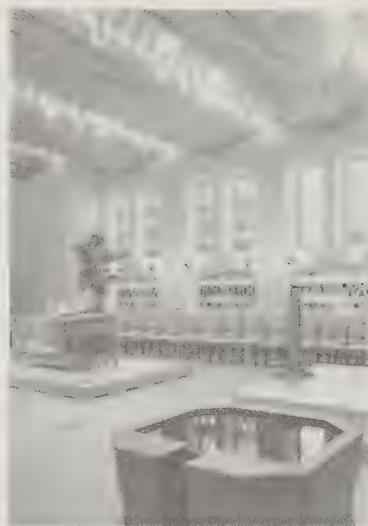


Photo by Saari and Forrai

**CITATION**

**Summit United Methodist Church  
Remodeling**  
Columbus, Ohio

Sovik, Mathre, Sathrum, Quanbeck,  
Architects

**Jury Comments:**

Nice job of remodeling a dull space  
Ceiling and floor materials add a richness to the space. Seating arrangement not very well composed for liturgical activities

This is a space I would like to worship in  
Platform and altar well done

Symbolism in the stained glass difficult to comprehend, but other appointments are nicely articulated



**CITATION**

**Burke Presbyterian Church**  
Burke, Virginia

Lawrence Cook AIA and Associates,  
Architects

**Jury Comments:**

Use of a trombe wall for energy conservation is a good idea, but the stepped wall is a bit heavy-handed

Roof and wall forms work well together  
Plan of seating and chancel fight the axial building plan

Award for good energy conservation and use of contemporary energy-saving techniques. Furnishings on the chancel are unfortunate

# 1983 IFRAA NATIONAL ART AWARDS

## JURY

Robert Calhoun Smith, FAIA  
President  
Smith, Segreti & Tepper, Architects  
Washington, D.C.

## Michael Monroe

Curator  
Renwick Gallery  
National Museums of American Art  
Smithsonian Institutions  
Washington, D.C.



**HONOR**  
Barbara Chenicek, OP  
Rita Schiltz, OP  
INAI Studio  
Adrian, Mich  
*Liturgical applique tapestries (above)*



**HONOR**  
Dina Barzel  
Bellevue, Wash.  
San Francisco, Calif.  
*"Shakhris" (above)*  
Medium: wool, silk, cotton, rosewood, ebony  
*"Cross with Wings"*  
Medium: wood, silk, wool

**HONOR**  
Peter D. Wickman  
San Francisco, Calif.  
*"The Holy Spirit"*  
Medium: stained glass

**HONOR**  
Sr. Celeste Marie Nuttman, S.M.  
San Mateo, Calif.  
*Advent chasuble*

Photo by Ron Barzell

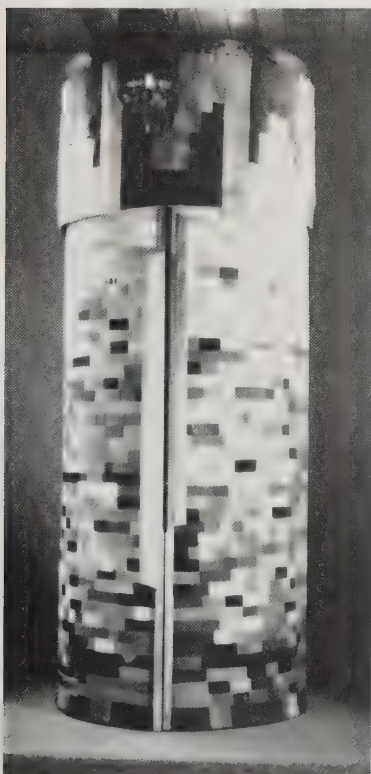


Photo by Michael Coleman

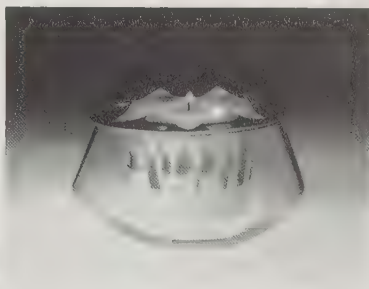
**MERIT**  
Ann DiPlacido  
Great Falls, Va.  
*"Natural Transformations" (above)*  
Medium: wool  
*"Natural Formations"*  
Medium: wool



**MERIT**  
Janet Indick  
Teaneck, N.J.  
"Tree of Life" (above)  
Metal sculpture  
Medium: brass and lucite



**MERIT**  
Joan Koslan-Schwartz  
Vienna, Va.  
"Ark of the Covenant" (above)  
Torah mantles



**MERIT**  
Chava Wolpert Richard  
New York, N.Y.  
Memorial Lamp (above)  
Medium: glass and silver  
Kiddush Cup  
Medium: silver

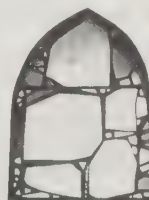
**CITATION**  
Win Center  
Houston, Texas  
Easter frontal  
Epiphany chasuble

**CITATION**  
Mark Eric Gulsrud  
Gig Harbor, Wash  
Stained glass window, Pacific Lutheran  
University



Photo by Theo Solomon

**CITATION**  
William Saltzman  
Minneapolis, Minn  
"Kislev," month of December (above)  
Medium: fiber



**CITATION**  
Brenda Belfield  
Alexandria, Va  
"The Joshua Window," one of 22 windows  
in Tower of St Paul, Washington  
Cathedral

# WHAT MAKES A MIRACLE?

by Efrem Weitzman

If it is true that the artist is the one who makes visible the Weltanschauung or world-view of his time, then the message we're getting from the art of today is that there is no unified world-view. Rather, there is an ongoing fracturing of any unity there is. As a result, the artist seems to have no recourse other than relying on his own personal way of seeing, of interpreting reality. The walls of galleries, museums, executive suites, and professional offices are peppered with a plethora of differing viewpoints, each in search of agreement, like so many orphans without a home.

This is not to say that the individual, even in our own time, can't be a vehicle of a world-view, as in the past. I am thinking of Matisse's chapel at Vence and Corbusier's at Ronchamp. And there are others, like myself, who are committed to that view, but who among us who cares about art, architecture, and religion hasn't longed to be a part of an environment similar to that which made possible the great cathedrals, mosques, and temples of mankind? Who wouldn't give up the uniqueness of an individual view in favor of a grand, all-embracing point of view?

All through my student career, I studied intently the art of the great cultures of the past, trying to fathom their mysteries and shared truths. It was my good fortune at age 31 to experience rather than study universal truth and to begin to understand it. I had received a Fulbright grant (1956) and spent most of it touring the great French churches of the past and present. After studying such spaces as provided by the Gothic in Chartres Cathedral or the Roma-

nesque in Autun, I knew that I had to find my own community. I decided that I would offer my creative abilities to the service of the Spirit, to the enduring world-views of Judaism and Christianity. Even in our time, these have endured while the new world-views with all the evanescence of fashion keep rising up and dying out like incendiary flares. I returned to the United States seeking "community" and became one of that small group of artists and architects whose chief clients are the church and synagogue.

I found out that the institutions of religion are very complex organisms, as complex as light and space or fiber and steel. It was a shock to come out of the "attic," so to speak, and to realize that in this "community," work with a committee is as real as your choice of colors for a stained glass window. With each new project I had to allow myself to become part of the process with its own

set of dynamics. The key to functioning effectively was to respect all the contributing parts, the relatedness of one to the other.

What I did not foresee were the repercussions that this process would have on my work. Each time I worked as part of a new team, it was like being formed in a different mother. The situation, the demands of the committee, of the architect, of the structure would bring about a subtle shift. I often found myself using a palette, for instance, that wasn't "my" palette, or forms that weren't "my" forms. Style became fluid and emerged not from a narcissistic feeding upon itself but from the nourishment of relationships. This was a revelation.

But every project was not a success. While I have never doubted the good intentions of a committee or its members, I have learned to acknowledge that they too are children of this fractured century and that its mark is



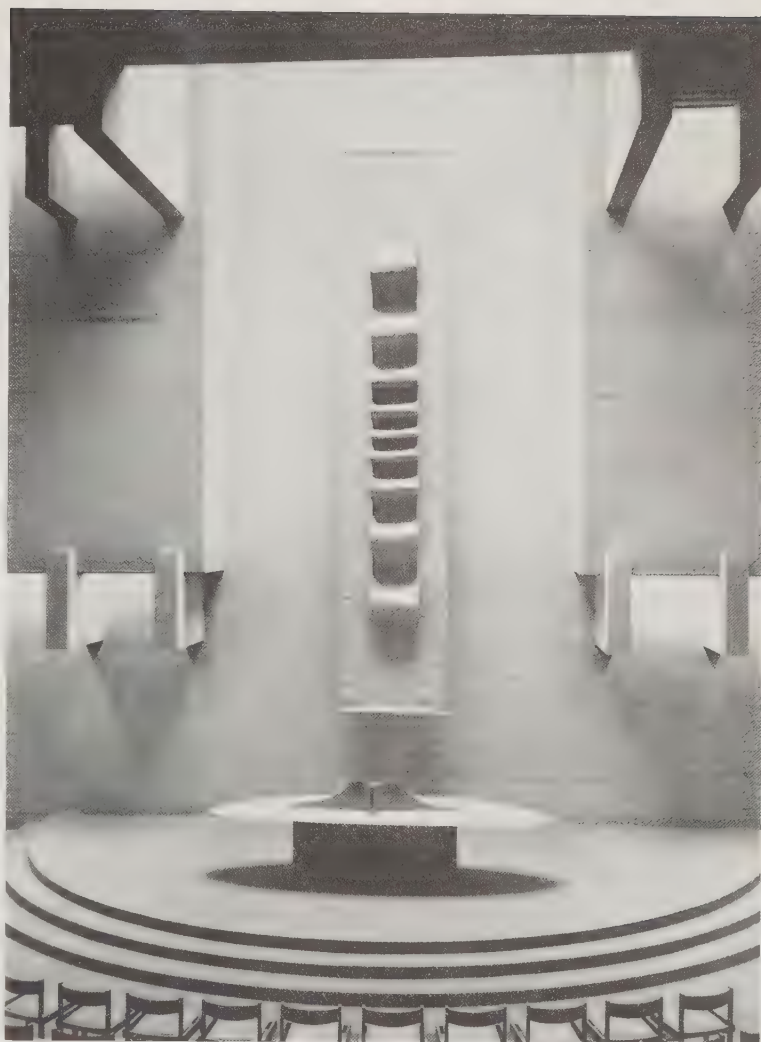
*Congregation B'nai Israel, Little Rock; Blass, Chilcote, Carter, Lanford and Wilcox, Architects*

EFREM WEITZMAN, an interior designer, works in New York City

upon all of us. Because every part of the organism plays a part, the purity of the process can be contaminated. An unconscious desire for power, or anxiety over money can gradually manifest itself and cause a miscarriage of one aspect or the whole of the project. The members of the Interfaith Forum on Religion, Art and Architecture can no doubt testify from their own experience how the power of an individual will has caused havoc. Every new undertaking is formed at risk and is a test whether it can give birth to itself in an art form, such as a house of worship, an interior, a piece of sculpture, a painting, etc. The fact is that partial failures and half successes are the rule. The successes are more like miracles

I have participated in many worthwhile projects during the last thirty years, but there have been only two that I consider were miracles of wholeness. One of them was Congregation B'nai Israel of Little Rock, Arkansas (sanctuary illustrated). When I ask myself what brought this miracle to fruition I would have to answer "probably grace," but there was a very important factor of respect as well. Not only did the architect, the great Arkansan Noland Blass, and I respect each other, we gave respect to and were equally respected by the building committee and the art committee. Emotional balancing on the human side easily overcame any difficulties and is reflected today in a beautiful, well-balanced sanctuary

Often it is a matter of how much energy a congregation/community can muster. As a project is being completed, it may, for instance, become apparent that some detail is not as well-designed as it should be. It is not uncommon at this stage for even the most concerned to look the other way. Just as at a footrace, even though the runner has run a magnificent race, the extra push to come in first may not be available and there is the inevitable disappointment of coming in second or third. The congregation is sometimes, on completion, left with a sanctuary that is in some way flawed. The artist-designer's response to these situations is a mingling of compassion with impatience. Fortunately, unlike the footrace that exists in an isolated segment of time, the unsatisfactorily resolved item can



*Glaubtern Church Center, Neu-Affoltern, Switzerland; Ester and Rolf Guyer, Architects; Moik Schiele, tapestry*

be replaced. When there has been a "rest" period of a few years, either the congregation mobilizes itself or the artist can try to mobilize it to bring about a satisfactory closure of the project

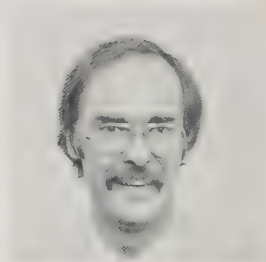
I would like to believe that "miracles" are happening everywhere. I discovered one the other day, while studying the 1973 Constantine Larsen book entitled, *Beyond Craft: The Art Fabric*. On page 63 I came upon the photo of the sanctuary of a church at Neu-Affoltern, Switzerland, which had for me all the qualities of a miracle. (The photo shows only a small portion of the space.) In this sanctuary of the Glaubtern Church Center,

there is no sense of advertisement of itself, only a consensus made visible through forms, light, and space. Moik Schiele, the tapestry artist, and the architects, Ester and Rolf Guyer, plus an invisible community of participants have all played their parts perfectly and realized what appears to be a transcendent whole.

Why doesn't this happen more often? We are a society skilled in criticism, but I would like to venture that the remedy lies in what every great teacher of the past has recommended—self-examination. The self must be willing to be a part of the whole before the miracle can happen

# THE PLAGUE OF FIRE

by Robert A. Noble, AIA



The worst that can happen to a church and its congregation is to suffer a major fire. The source of memories of weddings, baptisms, special Christmas services goes up in smoke. Long hours of working at Lenten suppers or painting the Fellowship hall seem now for naught, but a church is not just a building; a church is the people who join to worship. After the shock of losing both a building and a tradition, the "real" church must take charge and forge a direction for a future.

Any direction at this point will demand decisions that must be asked from the whole congregation. Do we wish to rebuild exactly what we had, move and build anew, or work within the burned frame left standing? Decisions of this magnitude may be more easily answered than one might think. The extent of fire damage, the extent of structural failure, and the extent of water damage will determine the decision. An architect and his consultants should judge the salvageability of the remains of the structure. If the major fabric is intact, they can assess whether restoration or renovation is practical. The major crossroad at this point is sufficient money. Poorer parishes are usually forced to look elsewhere for a sanctuary and to see the shell of their building disappear into a vacant lot.

During this process of assessing the church's physical structure, the archi-

tect, minister, and building committee also have an opportunity to determine if a new psychological direction is needed for the congregation. A study of changes since the construction of the original building is beneficial. Is the parish growing? Is it younger or older in age grouping? How many school age children are there? How has the church's program changed? Does the building serve the present liturgy? What is the image of the church in the community? This period can be one of gestation for a whole new beginning.

When the United Methodist Church, Morristown, N.J., a landmark in a National Register Historic District, was

leveled by fire in 1972, only the hollow stone shell remained and the congregation and residents of this historic city were stunned. The church with its Norman Romanesque style and its stone roofed spire of 150 feet had stood on the Morristown green for 102 years. Its construction had begun during the Civil War and featured an exterior of puddingstone, a purple-cast glacial conglomerate found only in the local area, Maine trim, and a black walnut and butternut interior cut locally and installed by local workers. Even though the existing lot was small, and it would be difficult to recreate the past, the congregation decided to stay in the same location. Architects DiGeronimo of Paramus, N.J. designed a new church and church school and simultaneously saved portions of this important old church. They unified the structure in such a way that the modern building still has a Romanesque puddingstone feeling, which preserves memories and tradition. Both the community and congregation feel satisfied.

II

Restoration was always the first choice of the United Methodist Church in Muncie, Ind., and architects James and Associates of Fort Wayne, Ind. In January 1978, during one of Indiana's worst blizzards on record, a severe gas explosion shook the 50-year-old church on High street in downtown Muncie. The walls of the structure, brick with sandstone veneer, withstood the blast, although on the higher elevations, par-



Morristown Methodist Church

Photo by DiGeronimo

ROBERT A. NOBLE, AIA, practices in Herkimer, N.Y.



United Methodist Church, Muncie, Indiana

ticularly on the west and north sides, some of the masonry crumbled. In addition, each of the ornate Gothic windows, made of imported stained glass, fell in pieces

Although demolishing the damaged building and erecting a new church might have cost less, the congregation wanted to restore the original structure, which had been considered one of the finest examples of Gothic architecture in the area. The original architect had patterned it after 12th and 14th century European architecture, with detailed trim and complex stone work patterns that presented a challenge in terms of aesthetics and craftsmanship.

The first problem was to find sandstone matching that of surviving walls. It was learned that the sandstone had been obtained originally in 1930 from a quarry in northeast Ohio, twenty miles away. By good fortune, the quarry was still in operation, but obtaining the right stone was just the beginning of what proved to be a two-year project. The exterior areas blackened by smoke had to be carefully cleaned with a wet sandblasting process. The original trim, including tracery, was cast architectural concrete and had to be completely replaced. The cost of reproducing the cast tracery was prohibitive. Research located an Indiana stone quarrier who was able to quarry blocks of limestone that had the exact color of cast concrete and who was able to fabricate and carve it precisely to the right dimensions.

Restoration was completed by the end of 1980, and the congregation of more than 1,500 was able to observe Christmas once again in the church they loved so much and which was so familiar

## Practical Information

### Smoke Damage

The severity of smoke damage to an interior or exterior wall of a religious structure depends on a number of variables, including the proximity of the wall to the source of the fire; the type of combustible materials (plastic, wood, fabric, etc.) that have been burned; the porosity of the wall material and/or its combustibility. In most cases, smoke stains on masonry can be easily removed. One method is the use of scouring powder, preferably mixed with bleach, applied with a stiff bristled brush, and followed by a thorough rinsing with clean water. Commercial detergents with emulsifying agents are also used. Wet sandblasting has been successful. Whatever the method of smoke removal, it should always be tested on a representative sample area. The penetration of smoke particles in wood poses a problem, the severity of which depends on the type of wood and applied surface treatment. Wood is relatively soft and can be further damaged in the process.

### Fire Odor

The problem of odor following a fire can be a serious one. The smell of gases released during combustion can deeply penetrate porous materials and may linger for long periods. Because masonry is usually less porous than wood, the length of time before the odor dissipates is relatively short. In severe cases, the smell may make it impossible to use the building. The author knows of one architect's success, which involved sealing all wood surfaces with a shellac and then covering it with a veneered plywood.

### Water Damage From Fire Suppression

Damage from water usually comes from the automatic sprinklers or the high-pressure hose. Codes seldom require automatic sprinklers for the inside of religious structures. This exemption is made because sources of possible combustion are not present and ceilings tend to be high. Sprinklers may be required, however, for basements, recreation areas, and attached facilities. Potential damage to masonry is usually minimal. By contrast, interior metal walls whose temperatures have risen because of proximity to the fire, with quick cooling due to water contact, may be subject to distortion. Exposure of metal to water may cause rust, which makes restoration expensive and difficult. If plywood and particle boards are not destroyed, they absorb so much water that they lose shape.

### Hose Pressure and Temperature Changes

The high concentration of large volumes of water in a relatively confined area on one level of the building may cause overflow to other rooms and floors below. When a high-pressure stream of water from a hose is played against a surface, there is a radical decrease in temperature. With masonry there is little danger from the water pressure or rapid cooling. On the other hand, metal tends to buckle and bend, so that straightening is economically impractical and the material will have to be replaced. Wood may also have to be replaced because of swelling and distortion of its interior fiber structure. Sheetrock, commonly used in churches, disintegrates upon contact with water, and especially under high pressure.

### Stained Glass

A major fire loss is that of beautiful and costly stained glass. The historic and artistic values of old techniques and styles can vanish with the blast of heat and water. Contemporary treasures can be denied their place in history. It cannot be said too often that professional glass studios should always be consulted, whether windows are to be restored or new ones designed. This is also the time to consider new energy saving techniques.



First Baptist Church, Herkimer, N.Y.

Photo by Robert Noble

### III

A new image was desired by the First Baptist Church in Herkimer, N.Y. After suffering a second damaging fire, the congregation retained Robert Noble, an architect in Herkimer, and the building committee asked his assistance in deciding whether to renovate or restore. Each fire had subjected the plaster ceiling in this 1900 sanctuary to extensive water damage and it appeared to be at the point of collapse. A large balcony built of serpentine laminated timber was showing signs of settling and had weakened joists.

The architect determined that two large 16'-in-diameter stained glass windows should be the focal points of a new domed ceiling design. The plan of the church is hexagonal with the sanctuary at a sloping degree diagonal to the main axis. To compound the problem of symmetry, an existing arch over the choir was not in alignment with the main axis of the church. By concentrated effort the architect coordinated existing features in such a manner that resulted in dramatic arches and domes. Acoustics were improved, energy better used, and the client satisfied.

### IV

Restoration had actually begun years before a disastrous fire seized St. Mark's Church-In-The-Bowery, New York City. The Edelman Partnership had been involved over a period of years with repairs to the steeple, interior, grave yard, and garden. St. Mark's is located on the oldest site of continuing worship in the city. Completed in 1799, its use has been constant and the passage of time had done considerable damage. There was more than enough work to keep the architects and a Preservation Youth Project busy.

Then, when restoration was almost complete, on July 28, 1978 there was a

tragic fire. It destroyed the roof and caused heavy damage to the interior and exterior of the tower and steeple, as well as the interior of the main sanctuary. The parish hall, which had been added in 1835, suffered severe water damage.

Public response was immediate. Citizens to Save St. Mark's organized and launched a campaign to rescue, rebuild, and preserve the landmark. The Edelman Partnership's prior restoration experience was invaluable, and with the confidence of the church and community rebuilding started the following spring.



St. Mark's Church in the Bowery, New York City

The upper story windows had been completely blown out and the architect and church committee labored together to define what was appropriate, and agreed upon newly designed stained glass to celebrate the rebuilding. After considering several people, the committee awarded the commission to Mr. Edelman himself. The result is a series of highly colorful, contemporary windows with recognizable liturgical symbols. Only a few final matters remain to be accomplished in this five-year restoration project. The first service since the fire was held on Easter of this year.

### V

Temple B'nai Jehoshua Beth Elohim is a northwest Chicago suburban synagogue. It had considered renovating its lower level for some time, but had not yet decided how to pursue this goal. The congregation had experienced substantial growth in recent years and the lower level offices, classrooms, and community rooms were no longer adequate.

As the building committee considered alternatives, a fire prompted



B'nai Jehoshua Beth Elohim Synagogue

immediate action, and Brim/Braun Associates of Skokie, Illinois was retained. They were asked to make a feasibility study of the 15,000-square-foot space, and to make recommendations on what could be reasonably accomplished. Everyone agreed that a complete reorganization of the space was vital. The architects interviewed the staff to learn how everyone functioned individually and together. A functional analysis of space, interior design, and furnishing was made.

A complicating factor was working within a circular shape. Recommendations for review were made for offices, a multi-purpose room, a duplicating/production room, storage areas, rest rooms, and a furnace room. Exposed ducts were painted bright colors to add to the total effect and to make an architectural statement consistent with the function of the space and the budget of the client.

\*\*\*\*\*

Wandering amid the ruins of a building dripping with water, and the smell of soot in one's nostrils, most individuals, architects, and churchmen alike are apt to feel despair. Just where does one start? Footwork, hours of study and research, long discussions into the night, and consultations with craftsmen and contractors will show that options are open. At least the loss of a building by fire brings on an urgency that focuses energies toward a common goal. Three to five years is not an uncommon time before the first service, but it will indeed be a service of deliverance from fire.

Information on masonry was provided by the International Masonry Institute, 823 15th Street, N.W., Washington, DC 20005.

# Practically Speaking

by Herman Hassinger



In 1976 I received a design award from the Guild of Religious Architecture. I was intrigued by the jury comments, which I quote

"Not architecturally innovative, but a very well done and well thought through building with carefully integrated scale, nice attention to detail, very cleanly and tastefully executed."

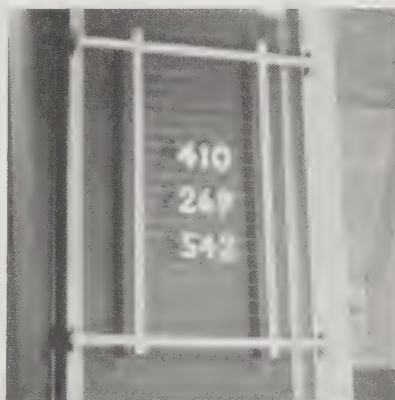
Unknowingly they had placed my NON-INNOVATIVE building in the same category as Chartres and the Parthenon. Architects today can't resist doing a little solo-stunt flying in the name of innovation. That's fine but it's not in architecture's historical tradition. If we can find the thrill of discovery and design in the smallest and humblest detail, the whole will eventually be greater than the sum of its parts.

**A Hymn Board Numeral System**, that works and looks good.

I have seen some of the most elegant churches still using hymn boards with those awful cardboard black rectangles of block numerals. After a few months the cardboard gets dog-eared and shabby. A changeable hymn list is a minor but necessary detail in a worship center. Since it needs to be displayed in a prominent place, the main visual interest should concentrate on the letters themselves, not on the hymn board.

One solution is a collection of easily changeable cut-out letters with a good typeface, hung on a nearly invisible support of parallel lines held in an unobtrusive frame

**The Letters.** Photographically blow up some appropriate type to at least 3". Have a member of the church or a willing Boy Scout who wants a service project for a Merit Badge Requirement, cut them out of 1/8" plywood. Make at least ten copies of each numeral. Then use small tacks on the rear surface to hold the letters on the grid. *Continued on page 34*



Photos: Graphics by Herman Hassinger

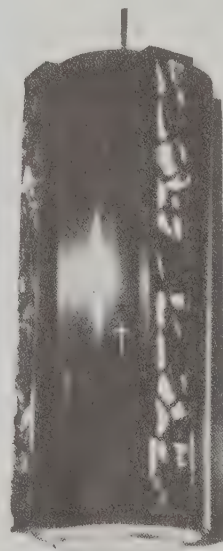
A hymn numeral rack integrated with the woodwork on an organ chest. The photographer's lighting highlights the supporting line, which under normal conditions causes the numerals to "float" in space.



3" high letters cut out of 1/8" furniture grade birch plywood. This shows the rear of a three letter group showing the carpet tacks used to hold the numerals on the line. The slight irregularities and variations add to the character of the numerals.

HERMAN HASSINGER, FAIA, is a practicing architect in Moorestown, N.J. He has completed over eighty church commissions and received twenty AIA Design Awards, including seven awards from IFRAA.

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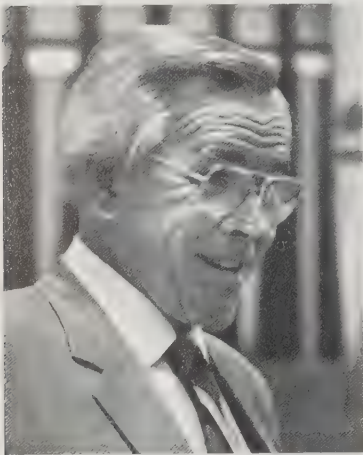
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my life. I did not have a money problem; I had an idea problem.

It's always an idea problem! You don't have the ideas that will attract the needed money. So I said, "Philip, I don't care if it costs five million or ten"—I didn't say 15 or 20—that's totally irrelevant. But when you come up with your design, it's got to blow people out of the water so that smart, sophisticated, and successful people will say, "Wow, that's got to get built. The human race must not be deprived of seeing that!"

### Selling Windows

He took my directive and six weeks later I had a little glass model of what would become known as the Crystal Cathedral. I took one look at it, and my first reaction was, "That's worth dying for. That is worth dying for!" No person is truly alive until he has a dream worth dying for. Then I said, "What will it cost?" He said, "Seven million." I nearly collapsed because I was caught in the classic position between an idealized dream, that could not be compromised, and an "impossible" financial reality.

I telephoned Philip Johnson and asked, "How many windows in this place?"

"10,686," he replied.

"Oh, no, I'll be selling windows until I'm 200 years old." But we announced that we'd sell windows at \$500 each, and in six months, every window had been sold. That's five million dollars. There are people all over the country

*Continued on page 35*

**The Carrier Lines.** Use imagination for the best location and design of the frame. It can be incorporated into an architectural element or it can be a wall hanging. The actual hanging lines are parallel rows of 40 pound test monofilament. These lines "disappear" under most light conditions.

**Storage.** A rack to hold the letters is a must. We've used simple pegboard fittings in an usher's closet or working sacristy. One church member was a professional woodworker and made a rack that was better than the idea itself (see photo).



A storage rack made by a parishioner. Note the shaft for the numeral "4." This unexpected treat of workmanship is an example of the abilities that exist in any congregation.

**Conclusion.** The average church has dozens of talented people. Find their skills and use them for those little details that make a building come alive. Your work will be enhanced by involving the membership. Participation is a good way of insuring lasting commitment and interest in the building.

## Notes & Comments *Continued from page 4*

### How to Care for Religious Properties

This is the title of a newly published 40-page primer by the Preservation League of New York State, who is concerned that, as congregations shrink and costs escalate, many of our religious properties are deteriorating. Inappropriate alterations and demolition are robbing America of a valuable heritage. This booklet focuses on low-cost maintenance procedures that will prevent the need for costly repairs. Chapters include stewardship, roofing and water control, energy conservation, wood and masonry, stained glass and decorative finishes. Each chapter has a checklist format and further sources of information. To obtain a copy, send \$1.50 to Preservation League, 307 Hamilton St., Albany, NY 12210. Reduced rates are available for bulk orders. A new slide/tape program on the same subject is available for a \$25 rental fee for non-members.

Brendan Gill, chairman of the League and a distinguished architectural critic says, "The future of religious properties is one of the most complex preservation issues of the '80s." With this in mind the League's annual conference will examine the issues at stake around the theme, *Legacy and Change: Caring for Historic Religious Properties*, New York City, April 27-29.

### Four Parishes and A University

A unique effort was undertaken recently between the University of Miami in Coral Gables, Fla. and the Roman Catholic Archdiocese of Miami. Professors Jose A. Gelabert and Gary Greenan approached Fr. Daniel Barrett, who had long been active in the erection of churches in the U.S. and abroad, about the possibility of involving a select number of students in an intense session in which they would explore the past and future issues of religious structures and ultimately produce preliminary plans and models for parishes still in the developmental stage.

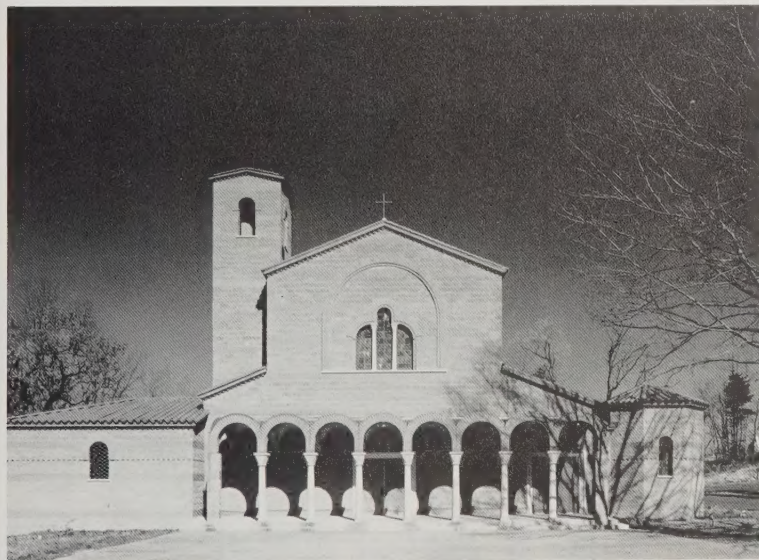
Father Barrett welcomed the idea and Mr. George Kaplan and Fr. Michael Greer provided basic information on sites, programs, and planning practice that had to be observed. Twelve teams of two students each were formed and the prospective four parishes were assigned to the different groups so that alternate designs could be

proposed for each.

Lectures were given on "Church Building Designs Throughout History," from early Christian to the modern period, and a number of important religious and monastic complexes were presented to the students, since plans called for schools, halls, and rectories. Students' preliminary designs were reviewed once for recommendations, which were then incorporated into their designs. Final presentation was made to Archbishop Edward McCarthy and the four pastors who will be directly responsible for bringing the actual parishes to life. This marks a creative milestone between the Department of Architecture and Planning of a university and a religious institution. An educational brochure was published.

## A New Acquaintance and Shared Goals

The second quarterly issue for 1983 of *The Sacred Art Journal* was delivered recently to the membership of the St. John of Damascus Association of Orthodox Iconographers, Iconologists and Architects. This Association was initiated by Metropolitan Theodosius of the Orthodox Church in America and sponsored by St. Vladimir's Seminary. A liturgical arts board was also established, the purpose of which "is to set guidelines for architects and icon painters and establish criteria for examining the types of work being produced today." The Board is proposing an educational program that will be inter-disciplinary and will work in conjunction with Orthodox



St. George Basilica, Norwalk, Conn.

seminaries offering classes in academic and studio settings. Philip Tamoush, 2907 Oakwood Lane, Torrance, Ca. 90505, is coordinator. He reports that they have a membership of some 350 members, about 100 non-orthodox. The latter includes many Roman Catholics and Anglicans who are interested in iconography and architecture. *The Orthodox Church*, official publication of The Orthodox Church in America, is edited by V.Rev. John Meyendorff.

The services of architect Steven P. Papadatos to the Greek Orthodox Church in the U.S. have earned him the title of Archon, an honor bestowed on him by his Eminence Archbishop Iakovos. His project, Saint George Basilica, has been proclaimed an architectural landmark in Norwalk, Conn. Its plan and elevations were derived from St. Apollinaire Nuovo Ravenna, completed by Emperor Justinian in 525 A.D. Beautiful details of the masonry work are taken directly from several churches in Constantinople.



Steven P. Papadatos, AIA

## Schuller *Continued from page 34*

who own windows and we are proud of it. They built the cathedral. They gave me the first money.

### Inflation and Higher Costs

But the cost was going up and I needed bigger gifts. Inflation was hitting us hard ... 30% in some of the industries. And then we decided to put a full basement under it, so the cost went from seven million to ten million dollars. Now, if you take 30% inflation on \$10 million, how much is the cost going to go up? Three million. When the drawings were complete and all the permits obtained, I called the architect and asked, "Can it still be built for ten million?"

"Yes, if you don't finish off the basement."

"All right, let it out for bids."

The bids came in at \$14 million. And then the architects said, "You better add a 10% contingency fund."

"Ten percent contingency? I don't want a contingency."

"We don't care if you want a contingency or not, you have to have it."

Ten percent of 14 million is \$1,400,000. "Does that include architecture and engineering?" I asked.

"No, it does not."

Wow! I had promised people that we would build the building. What was I now to do?

### The Vision

So I went to a total stranger and said, "I need a million dollars." He laughed, but the next day he called me and said, "I think you're right; you do need a million dollars." And he gave me just that! I nearly collapsed.

Five citizens of Illinois, who probably would never see the building, contributed a million dollars each. Who caught the vision of the Crystal Cathedral? Illinois did! Why? Because they're used to the Chicago skyline. And they're used to the great tradition of the School of Architecture at the University of Illinois in Champaign. And they're used to Mies van der Rohe, who said, "God is in the details!" I owe Illinois a lot... and I owe architects a lot.

The Crystal Cathedral was built at a total cost of \$21 million and dedicated, debt-free, on September 14, 1980.

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## Interfaith Forum on Religion, Art & Architecture

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- Regional and local meetings that highlight a specific subject, giving IFRAA members a unique opportunity for one-on-one dialogue.
- *FAITH & FORM*, a semi-annual journal containing the most current information on trends and problems of design and liturgy as they affect architecture and allied arts.

I am interested in IFRAA and its activities. Please send me membership information.

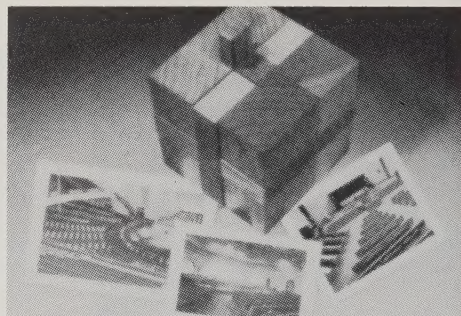
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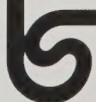
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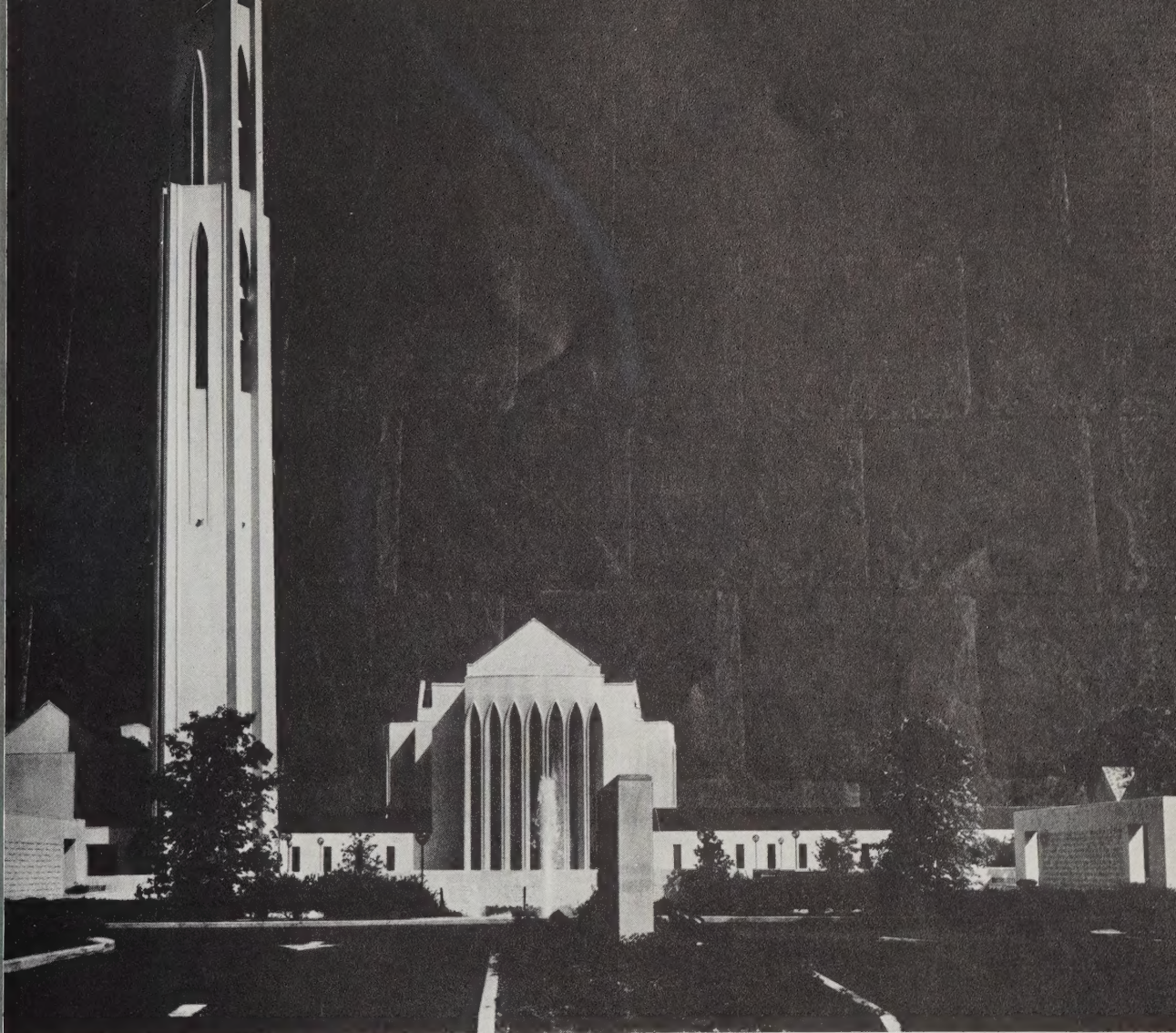


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